IN THIS ISSUE: **MALIBRAN IN AMERICA (Part II) .... By Lillian Moore**

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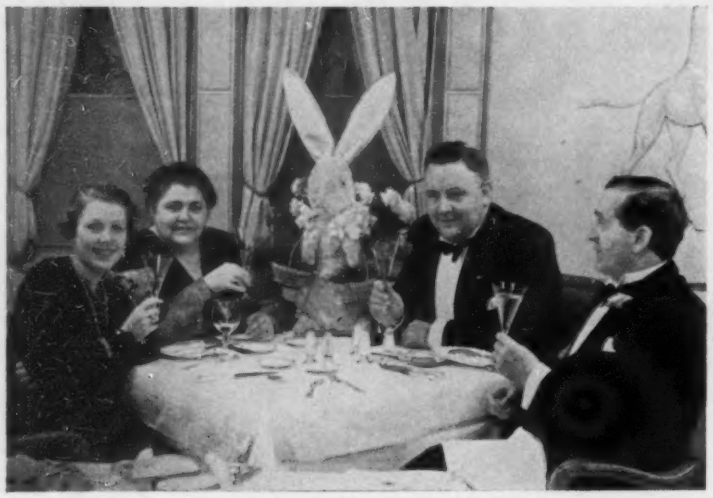

A FAMILY PARTY IN MID-ATLANTIC.
Mr. and Mrs. Lauritz Melchior and Mrs. Melchior's parents, Mr. and Mrs. Haaker, on board ship en route to England, where Mr. Melchior is singing at Covent Garden.

NIKOLAI SOKOLOFF,
conductor of the New York Orchestra. This organization closed its season with a concert at State College, Pa., on May 6. (Photo © Trout-Ware.)

EIDÉ NORÉNA
has been appearing in Rigoletto and Othello in Bordeaux. Following a recital in Berlin the soprano is to sing in Paris, Prague and Budapest, in Traviata, Rigoletto and La Boheme.

GLADYS SWARTHOUT,
mezzo-soprano of the Metropolitan Opera, and active in concert, radio and motion picture work as well, was the first person to ride down the new "bicycle lane" of the Atlantic City Boardwalk at the recent opening ceremony in front of the Ritz-Carlton Hotel, Atlantic City. Having completed her Metropolitan season, Miss Swarthout has gone to Hollywood to make a picture version of Carmen, in which she will enact the title rôle. She frequently appears on the Voice of Firestone programs over WEAF.

MR. and MRS. RICHARD BONELLI
in their New York home. The Metropolitan Opera baritone is concluding an active season of opera, concert and radio engagements. In the near future he is to add appearances in motion pictures to his extensive activities.

DUSOLINA GIANNINI
sailed on the SS. Bremen, May 10, to spend the next eight months in Europe. On May 24 and 28 she will sing the title rôles in Tosca and Aida at the Hamburg Opera; on June 4 and 7, appear at the Berlin Opera in Carmen and Aida, and on June 13 and 15 at the Vienna Opera in Tosca and Aida. Following a month's vacation in July, to be spent at Carlsbad, Miss Giannini goes to Salzburg for four performances in Falstaff under Arturo Toscanini and five performances in Don Giovanni under Bruno Walter. During the fall and early winter the soprano will tour Germany and Russia in recital, the latter country for the first time. She returns here the end of January, 1936.

GEORGES MIQUELLE
now possesses a fine Gofriller cello. Mr. Miquelle, who is first cellist of the Detroit Symphony Orchestra, will give a New York recital next season.

DR FELIX WEINGARTNER and HIS WIFE, CARMEN STUDER.
Dr. Weingartner is head of the Vienna Opera, and his wife is also a conductor. (Photo by Fayer.)

FRANCES NASH,
pianist, will fulfill a return engagement as soloist with the National Symphony Orchestra of Washington, D. C. (Hans Kindler, conductor) during the season 1935-36. (Underwood photo.)

DOROTHY L. WARD,
coloratura soprano, is to give her second recital in Hawthorne, N. J. She is a pupil of Enzo dell'Orefice of New York.

(See Inside Back Cover for Additional News Pictures)

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Witherspoon Dies of Heart Attack on Eve of Sailing

Newly Appointed General Manager of the Metropolitan Passes Away Suddenly in the Opera House Following Conference with Associates—Was to Have Left for Europe to Engage Artists the Following Day—Future Plans of Institution in Doubt as Music World Mourns His Passing

Herbert Witherspoon, newly-appointed general manger of the Metropolitan Opera, and for many years eminent as a singer, died suddenly of a heart attack in the offices of the opera building on the late afternoon of May 10. Just prior to the tragic occurrence he had held a brief conference with Edward Ziegler, assistant general manager, and Earle Lewis, treasurer of the Metropolitan Opera Association, in the office of the former. At its conclusion, Mr. Witherspoon had risen to go to his own office, where his wife was waiting to accompany him home. As he crossed the threshold, smiling at a favorable report received from Mr. Lewis as to the unexpected increase in subscriptions for the season, he sank to the floor. Believing that he had fainted, the others made efforts to revive him, but they were unsuccessful. Physicians were hastily called, but they pronounced Mr. Witherspoon dead. Coronary thrombosis, a clot in one of the main arteries of the heart, was the cause of his demise. His passing created a profound sensation in the musical world, and drew expressions of regret from many leading figures.

Had Labored Tirelessly

Mr. Witherspoon, who had taken over the duties of general manager of the opera company on April 19, following the retirement of Giulio Gatti-Casazza, had completed preliminary arrangements for the next season of opera. In the comparatively brief period since he had taken over the reigns of the institution, he had labored tirelessly to arrange the details for the new regime and had planned to sail for Europe on the liner Paris the following day. A preliminary announcement concerning the season had already been issued to the press, with the promise of a more extended one on the following Monday. Mr. Witherspoon had hoped to engage a number of new singers in Europe and possibly a conductor and stage manager. He was to have met Artur Bodanzky in Paris to begin a series of foreign auditions. Assisted by the opera staff, he had given hearings to 279 vocal candidates in New York, and had already engaged several additional singers. It was said that his last day had been spent in signing contracts for the coming season. Announcements had already appeared on the boards of the opera house, promising a season of fourteen weeks, beginning December 2.

Prepared Statement of Plans

The statement prepared by Mr. Witherspoon for issuance on May 11 read as follows:

"Herbert Witherspoon, general manager of the Metropolitan Opera, with Mrs. Witherspoon, is sailing today on the Paris of the French Line. Mr. and Mrs. Witherspoon will proceed at once to Paris, where Mr. Witherspoon will hold auditions for singers who will meet him there. He will also visit Vienna, Prague, Florence, Milan, Rome, London and other cities, probably including Berlin and Dresden, not only to hear artists but also to find a new stage manager and a new conductor, and to study new methods of production, scenery, costumes, etc. He plans to improve the company in every way possible at this time and is particularly interested in building up the singing staff of the Metropolitan. He hopes to find new singers especially fitted to the selected repertoire.

"While in Florence Mr. Witherspoon will attend the meeting of opera managers and will hear several performances at the festival.

"Renewals of subscriptions and new applications for seats have been so gratifying that the final decision to give the season was made on May 8. Practically all of the favorite artists of the last season have been re-engaged for next year, and during the last four weeks Mr. Witherspoon and the audition committee have heard 279 singers and have engaged several new artists. The repertoire for the season to come and the names of the artists already engaged will be announced the first of next week.

"Mr. Witherspoon will return at the end of June to supervise repairs and changes in scenery, costumes, etc., as well as such new productions as may be possible. He will personally examine scores of American operas with a view to producing an American opera if one is found which is worthy of production. He also has in mind several revivals and certain new works from which he will select operas of real interest and value."

That the Metropolitan Opera Association will go forward with its plans for the presentation of opera next season was announced on May 13 after a meeting of the board of directors. The meeting had been called the previous week, before Mr. Witherspoon's death occurred, to transact routine business.

Paul D. Cravath, chairman of the board, issued the following statement:

"The directors of the Metropolitan Opera Association at their meeting this afternoon adopted appropriate resolutions regarding the death of Mr. Witherspoon and were unanimously of the opinion that, in view of the great progress he had made, opera at the Metropolitan should be given next year as nearly as possible in accordance with his plans.

"A meeting of the board will be held before the close of the week for the further discussion of plans."

Among those at the meeting in Mr. Cravath's offices, besides Mr. Cravath, were Mrs. August Belmont, Cornelius N. Bliss, Allen Wardwell, Clarence H. Mackay, Marshall Field, Frederic Potts Moore and David Sarnoff.

In some quarters it was prophesied that the board will decide to ask Mr. Ziegler and Edward Johnson, at present the assistant managers, to carry on through next season, with Artur Bodanzky as artistic adviser. The names of John Erskine and Ernest Hutcheson, both associated with the Juilliard School of Music, have been mentioned as possibilities for executive posts at the Metropolitan. It is understood that the Juilliard Foundation will have an important voice in the naming of a successor to Mr. Witherspoon.

(*Continued on page* 16)

Berlin Hails Conquering Hero As Furtwängler Resumes Baton

Conductor Wins Great Ovation on His Return after Making Peace with Political Powers—Leipsic Director Heard—Noréna's Striking Success—State Opera Gives Parsifal

By HANS L. HENIOT

Berlin.—The recent return of Wilhelm Furtwängler was made in a momentous concert that constituted a memory for a lifetime. An hour before the event was to begin, the streets leading to Philharmonic Hall were full of excited humanity—hundreds of adoring worshippers who, disappointed that they could not hear their idol, longed at least to have a glimpse of him.

Inside the hall, the atmosphere seemed to be electricity itself. Only the slightest incident was needed to release this great dynamo of pent-up feeling. The orchestra librarian appeared to put the music at the stands, and in the mistaken belief that Furtwängler's appearance must be coincidental with his, the house rung with such salvos of applause nothing could stop the hearers until they had spent themselves and the feverish audience found itself relieved of some of its tension.

When Furtwängler finally did come to the podium, the dam burst. Orchestra and audience rose. Fully five minutes of mad stamping of feet, waving of handkerchiefs, shouts, screams, delirium. Again and again Furtwängler had to lower his baton before absolute quiet obtained and a beginning for the Egmont Overture—it was a Beethoven program—was made possible.

Under the finely sensitized leadership of Furtwängler, the Philharmonic achieved a sublimity of execution no one, it is safe to say, had ever before heard from the wonderful orchestra. The Pastorale was followed by the fifth, the zenith of the evening. In the latter, Furtwängler induced a warmth from his inspired orchestra that appears to be his gift alone. It was a reading of monumental greatness.

The conductor's success baffles description. Huge floral tributes during the intermission brought on other emotional deluges of applause, which could only be stemmed by Furtwängler refusing to acknowledge them further. At the end of the concert, applause and cheers continued uninterruptedly for over thirty minutes. After the twentieth recall, this reporter stopped counting.

Leipsic Conductor Acclaimed

Beethoven's ninth, under Hermann Abendroth (conductor of the Leipsic Gewandhaus Orchestra), closed the concerts in the Philharmonic, a series which was originally to have been given under Furtwängler. Coriolanus Overture was also programmed. Abendroth's reading of the ninth had dramatic energy and rhythmical taughtness. Of the soloists, Käthe Haidersbach, by reason of her beautiful soprano, and Eleanor Schlosshauer, with her full-toned contralto, gave the requisite distinction to their parts. The choral score was entrusted to the Bruno Kittel Chor. Rousing applause greeted all the participants.

Noréna's Triumph

In accordance with its policy to bring only artists of world fame to its vast auditorium, the Scala Theatre presented Eidé Noréna and Mariano Stabile, both new to Berlin, in concert. A capacity house attended. The anticipated success for this exceptional offering was not wanting after Noréna's singing of Care Selve (Handel) and the Pamina aria from The Magic Flute (Mozart). The wealth of her vocal resources, the distinguished level of her art, her infallible technic, and the dazzling virtuosity

(*Continued on page* 24)

Westchester Holds Its Eleventh Festival

White Plains County Centre Scene of Two Days' Programs Enlisting Choruses of Many Communities, under Baton of Sandor Harmati—New Coöperative Plan for Sponsorship of Programs Successfully Inaugurated

By EDNA HORTON

On May 10 and 11 the eleventh annual Westchester County Music Festival was given at the County Center in White Plains, with surprisingly good results considering the handicaps under which it was presented this year. Inaugurated in 1924, the festival was sponsored by the Westchester Recreation Commission (Mrs. Eugene Meyer, chairman). With vision and the conviction of their ideals translated into actual working force by some individuals, plus financial assistance of others and the necessary coöperation of large groups, the festival was built up to a brilliant annual affair that attracted attention throughout the country. Moreover, it became practically self-supporting, and reached its peak in the depression years. Unfortunately, last year financial conditions became so bad that drastic cuts were made in the budget, thus necessitating radical changes in the working personnel. For the first time the festival was then run with a large deficit.

New Coöperative Scheme Launched

This year the Board of Governors decided they could not give their support and that the members of the choruses themselves would have to be financially responsible. For a time it looked as though there would be no festival. But early this spring various choral groups in the county determined there would be one. The Westchester Music Festival Association was formed, with Joseph Allen, chairman of the executive committee; Caroline Beeson Fry, chairman of the program committee, and Kate A. Wasserscheid, secretary. The organization was fortunate in having the volunteered services of Mrs. Wasserscheid, thus benefitting from her many years of experience as executive secretary of the Westches-

(*Continued on page* 11)

Heavy Tax Burden Threatens To Close Parisian Theatres

Will City of Light Be Turned into City of Darkness?—Ten-Year-Old Guitarist Makes Hit—Noréna and Brownlee Cheered in Rigoletto—Menuhin and Cortot in Record Concert

By IRVING SCHWERKÉ

Paris.—Dark nights, at the time of writing, are threatening *la ville lumière*. Their backs broken with excessive taxation, the *faubourg's* amusement emporiums are threatening to close down and to remain closed until the legislature passes the relief measure it had promised to pass last summer, but did not.

This, on the eve of the *grande saison*, the *grande semaine*, and all the other things which, in a Parisian way, are *grande*, is most alarming. And what makes it exciting is that nobody knows when the managers will let the ax fall. It may be today; it may be tomorrow; it may be in what the French so facetiously call "the week of two Thursdays."

Should Paris "close," it is a safe venture that the action to force the hand of justice will spread from one end of the country to the other. For if the capital's theatres find themselves burdened with murderous taxation, the same is true of those of the provinces. The loss to the Government would be incalculable, not only in lucre, but in moral prestige, for all this is happening at a time when France needs the tourists custom and is making a bid for it. First having done its best to kill the cluck that produced the golden eggs, the Government, it seems, is now up against the straw that broke the camel's back.

The musical sensation of the week was the first concert appearance of ten year-old Ida Presti, French-Italian guitarist, one of the sweetest, and musically most interesting youngsters an epoch abundant in infant wonders has exhibited. Yesterday nobody knew anything about her, today the whole town bandies her name. In the Chopin Hall she played a program of Ponce, Malats, Torroba, Turina, J. S. Bach and Albeniz, not to forget any number of extras. Her success was at the same time a consecration, and I must hasten to say that Ida Presti is not a prodigy. You always know where and what a "prodigy" has been taught (more frequently than not against his inclinations) and Ida apparently has everything that is not taught in school, nay not even in master classes. Every piece she played was a lesson in musical purity, and she gave us an hour that was as fascinating as it was artistically compensative.

Records in Vogue

Concerts by records are popular in these parts; indeed they have become quite an institution here. Regular séances, for instance, are given (no free tickets either) by the Boite á Musique, in the hall of the Revue Musicale, and attended by music-lovers of all ages, varieties and capacities. Concerts in *propria persona* being rather scarce these days on account of the Easter holiday, audiences willingly heard an hour of Bach, Couperin and Scarlatti, recorded by Wanda

(*Continued on page* 24)

MALIBRAN IN AMERICA

PART II

By LILLIAN MOORE

ON APRIL 1, 1826, a week after her marriage to Eugene Malibran, Signorina Garcia (by which name she was still listed in all the programs) returned to the stage in her accustomed rôle of Rosina (Barber of Seville). She continued to sing regularly.

Her husband seems to have had a plan for establishing opera permanently in New York. On March 31 a meeting was held at the fashionable City Hotel for the purpose of forming a corporation to be known as The New York Opera Company, which was to have a capital of $200,000 divided into $250 shares. M. Malibran was a member of the committee which proposed to launch this scheme. It all came to nothing, probably because Malibran, the chief instigator, was ruined a few months later.

On April 25, La Figlia del Aria, a new opera "composed especially for New York," by Manuel Garcia, was presented. It was not particularly well received, so Otello and the ever popular Barber were restored to fill up the time necessary for the preparation of a work of major importance, Mozart's Don Giovanni.

A Brilliant Zerlina

The première of Garcia's production of this immortal work, which took place on May 23, 1826, was also the occasion of its first performance in America. Lorenzo Da Ponte, author of the libretto, was then professor of Italian at Columbia University, and was probably in the audience on the opening night. Signorina Garcia's interpretation of the rôle of Zerlina won high praise. She had not yet relinquished the idea of retirement from the stage, but she now decided to postpone it until the end of her father's season in New York.

Mozart and Maria combined to make Don Giovanni a popular success, which filled the Park Theatre on many summer evenings. June 27 saw the first performance of Rossini's La Cenerentola, which enjoyed a moderately cordial reception.

Disaster on the Bourse

During June and July, Eugene Malibran began to run into grave financial difficulties. It was a period of general instability which at times approached panic. Several New York banks closed during July. Malibran's business suffered and he was obliged to borrow heavily to cover his losses.

Manuel Garcia, meanwhile, had decided to take his family to Mexico and give performances there. It was arranged that Maria would remain with her husband, while the other members of the company returned to Europe. Performances went on, however, and there was another première, Zingarelli's Romeo e Giulietta, in which Signorina Garcia sang Romeo. On August 11, Barbiere di Siviglia was given for the thirtieth time.

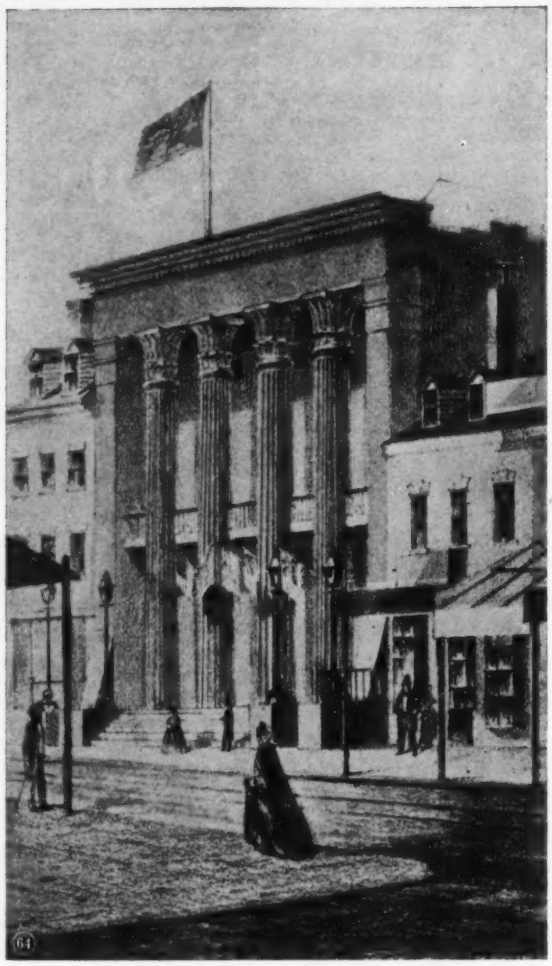
After a fortnight's holiday, while the theatre was being redecorated, the Garcia troupe commenced its last month in New York. There were no new attractions, but the old favorites continued to draw crowds. For the beloved Signorina's benefit on September 26, there was an audience which jammed the theatre to the doors. On September 30 the season closed, as it had opened, with Il Barbiere.

Malibran's attempts to place opera on a permanent basis in New York had ended in complete failure. There had been rumors that the company would visit Philadelphia but these proved unfounded. Within another fortnight, the Garcia family had sailed in the Brig Brown for Vera Cruz, leaving Maria alone with her husband.

Marital Troubles Commence

During the next three months Madame Malibran enjoyed the retirement she had so earnestly desired. The relief she must have felt at her freedom from the exacting demands made upon her by her dominating father was mingled with worry over her husband's mounting debts. The great differences in age, interests, and temperament between Eugene Malibran and his wife made their married life increasingly difficult.

At the closing of the Opera, Maria had joined the choir of Grace Church which was renowned for the quality of its music. On December 22 she sang at a benefit concert in the sacred edifice. Many persons arrived at four o'clock to secure seats for the evening's concert, at which the beloved Signorina's only song, Angels Ever Bright and Fair (Handel) was warmly encored.



THE BOWERY THEATRE

in New York, from a sketch made in the middle of the last century.

Shorty thereafter, Mr. Gilfert, the astute manager of the new Bowery Theatre, approached her with the suggestion that she appear at his theatre in English opera. Perhaps because the success of the recent concert had reawakened her taste for the stage, or perhaps because M. Malibran's creditors were becoming insistent, she welcomed his proposal and accepted an engagement for five nights at $600 each (the largest salary hitherto paid to any performer in America.)

The début of Maria in English opera was set for the night of January 15, 1827. The piece selected for the occasion was Bishop's opera, The Devil's Bridge, from which all the music had been cut save that allotted to the Signorina. The audience welcomed the return of their favorite, and Mr. Gilfert's courage in risking such large sums on the success of the young artist was amply repaid by the crowds which stormed the box-office.

Successful Bow in English Opera

The New York Enquirer, on January 17, contained the following comment on her first performance: "For a lady, apparently not twenty years of age" (she was eighteen), "educated amidst a Spanish, Italian, and French community, with all her habits, language, and even dialect foreign, to perform in *English* opera, may indeed be considered a phenomenon. She was, as will be readily believed, dreadfully alarmed, but as she recovered from her timidity she progressed with spirit and effect. . . ."

On January 23 the Times made a guarded reference to the unfortunate state of M. Malibran's affairs: ". . . To speak also of her private worth is not a commonplace encomium, in regard to her. There are other considerations, which, in addition to her deserts, are calculated to command the continued patronage of the public. . . ." On January 23, the same paper commented: ". . . Her accent is not too foreign to add to the interest with which she is ever received. . . . The sweetness with which she sang Home, Sweet Home, and the spirit of the whole performance were fully equal to any former effort. . . . It should indeed be observed to the credit of the Signorina. . . . that she not only knew her own part perfectly, but prompted the others, and directed the whole stage arrangements. . . ."

After Signorina Garcia's benefit on January 29, her engagement was renewed for four more performances, on the same terms. Her repertoire was varied by the presentation of single scenes from Tancredi and Il Barbiere di Siviglia, as well as an English version of Mozart's Don Giovanni.

At the close of this engagement at the Bowery, Madame Malibran returned again to private life. But on March 3, in the Albion, we hear the first hint of her intention to return to Europe and the career it would offer her: ". . . She has, for a time, quitted the New York stage. One report talks of some engagement at Philadelphia, and another whispers something about a trip to Europe. . . ."

Madame Malibran's next public appearance was in concert, at the City Hotel, on April 25. This was the occasion of a great controversy in the press, concerning her continued and (it was asserted) unjustified use of the name of Signorina Garcia. We find it quite easy to understand why she should wish to continue the use of a name by which she had become nationally famous. What we cannot explain is the fact that, upon her return to Europe, after her separation and estrangement from Malibran, she promptly adopted his name, and used it invariably thereafter.

Admirers Urge Her to Remain

The press was concerning itself not only with her name, but with her future plans, and there was strong agitation in favor of a speedy and permanent return to the stage. We quote from the Enquirer, April 7, 1827: ". . . It is a matter of some surprise that a lady of such unrivalled talents and vast popularity, who has the whole Union an undisputed field to gather wealth and fame, should not realize promptly the eminent advantages which nature and education have bestowed upon her. . . . She leads captive the admiring throng; neither time, convenience, distance, nor the elements prevent the million listening with delight to her rich, swelling, and exquisite tones. . . . Signorina Garcia, without difficulty, may realize $30,000 per annum, clear of all expenses, by organiziny a regular theatrical circuit in New York, Boston, Philadelphia, Baltimore, Richmond and Charleston, and giving concerts at the intermediate towns. With such a field before her, it is surprising that she does not avail herself of all its profits and resources, for of all agreeable modes of realizing a handsome fortune, the exercise of a popular and admitted talent is surely the most desirable."

Madame Malibran, nevertheless, turned a deaf ear to the pleas of her admirers. She refused a new offer from the management of the Bowery, sang in a few more concerts, and quietly made arrangements for a series of concerts in Philadelphia. She journeyed to that city by "the steamboat," arriving on June 13. Her first appearance was on the sixteenth, and she scored a tremendous success. On July 11, Maria was back in New York, singing the scene from Tancredi at the benefit of Mrs. Gilfert, wife of the manager of the Bowery.

During that summer the troubles of Eugene Malibran came to a climax. Numerous lawsuits had been entered against him, and on August 10 alone, no less than seven judgments, totalling about $25,000, were pronounced against him. It has been stated in other articles on Madame Malibran that as a result of his inability to pay these debts her husband was imprisoned. We have been unable to discover any creditable authority for this belief, although such a thing may possibly have happened. There was at that time no Act of Bankruptcy among the laws of the State of New York, and imprisonment for debt, although uncommon, did occasionally occur.

Maria Leaves America

Early in September, Maria Malibran made definite plans to separate from her husband, and continue her career in Europe. It was a momentous decision. The Malibran whose fame has come down to the present day was the Malibran of European triumphs—the sensational artist who conquered the capitals of France, Italy and England, and who, when she died in Manchester at the age of twenty-eight, was a figure of world renown. If she had remained in New York, her fame would have been a purely local affair, for New York in 1827 was scarcely a musical metropolis. At any rate we must not condemn her too much for her apparent desertion of her husband at the time he needed her most. Their marriage had not been based on love or even deep friendship. Maria later seemed to hate the very memory of Eugene Malibran and she refused to consider the possibility of a reconciliation. The marriage was finally annulled, through the efforts of her friend the Marquis de Lafayette, in 1835.

Before her departure, Maria made a final series of appearances at the Bowery Theatre. Beginning on October 9, she sang six times, including two performances for her own benefit (one of which netted $2,000). Her program on October 23 included songs in French, English, German, Italian and Spanish—rather a remarkable accomplishment for a girl of nineteen!

Her final appearance, on October 29, was an occasion of great sadness. The peculiar place she had won in the affections of the people during her two-year stay in America is vividly shown in the following article from the Albion of November 3, 1827:

A Journalistic Adieu

". . . On Monday the Signorina bade adieu to the audience at this theatre, and on Thursday she quitted, and, we fear, forever, the shores of America. It is now just two years since this amiable girl appeared on our stage, and during the whole of that period, she has been winning the regard of all who knew her, either in public or in private. . . . Perhaps there never was an instance of a public actor making so deep an impression on private affections. . . . Her lot, however, has not in

(*Continued on page* 26)

British Composers Reveal Fertile Symphonic Bent

"Absolute" Work by Vaughan Williams Wins High Praise—Numerous Concerts Attract—Spring Operatic Sales Helped by King's Jubilee

LONDON.—Ralph Vaughan Williams has written a new symphony, and what is more, a "symphony in F minor" instead of the "named" variety to which his London, Sea and Pastoral symphonies belong.

Using the key as a title is like throwing out a challenge to the Powers of Dissolution, as they say in Germany; and the abandonment of the "programs" may or may not be serving notice that we are going classical. In any case it is probably an avowal of some sort in line with the dedication of the work, which is to Arnold Bax who likewise has gone in for writing symphonies—just symphonies.

Coming after the new symphony by William Walton, it indicates a British symphonic productivity that is probably unequalled in most other countries. "First-timed" by the B. B. C. Orchestra at the last subscription concert of the season, the new work had an enthusiastic reception. One of its virtues is terseness, the four movements plus fugal epilogue occupying only half an hour; another, its forthright outspokenness, mincing no phrases and rarely indulging in the kind of nostalgic rhetoric that passes for depth. There are beautiful contemplative passages, notably the quiet ending of the first movement. The *andante* is artfully contrapuntal, ending on a pastoral note with a flute solo. The *scherzo* is swift, furious, fantastic, and the finale direct, unbuttoned and noisy. The whole symphony is closely knit, building itself up out of a four-note germ, to a thematic synthesis in the rather academic fugue at the end. The performance under Adrian Boult was as vivid as the piece itself, which posed no great problems to the audience.

ORCHESTRAL SEASON PAUSES

Two other novelties were presented by the same orchestra at a Contemporary Concert under the consummate direction of Ernest Ansermet—Hans Eisler's Kleine Symphonie and Christian Darnton's concerto for harp and wind instruments. Neither of these set the Thames on fire. Eisler, one of Vienna's twelve-tone merchants, assaulted the listeners' ears without mercy but to no comprehensible purpose; his English confrère tried to intimidate them with counterpoint of the make-or-break variety, while the soloist (Marie Koechinska) struggled against hopeless odds with an unidiomatic solo part. Stravinsky's cacophonous wind octet came almost as a relief.

These concerts and the final London Philharmonic Sunday concert marked the end of the winter season, before the Easter lull. The Sunday series is gradually becoming a successful institution; at any rate the financial loss this year (the third) is less than in the two previous seasons, thanks largely to Beecham's reversion to classic fare. He has had a regular "binge" of Beethoven, finishing up with a lively performance of the Pastoral Symphony, which was greatly appreciated. Both he and Boult, by the way, paid tribute to Elgar; Beecham with the cello concerto (Anthony Pini, soloist) and his colleague with the Falstaff Symphony; and both "played safe" with a Wagner finale.

VERDI AND BACH IN CHORUS

The final concert of the Royal Philharmonic Society's season was a spectacular performance of Verdi's Requiem, with the Leeds Festival Choir (one of England's finest), the London Philharmonic and a glamorous solo quartet topped by Ina Souez, American soprano, the whole under the direction of Beecham. The chorus gave out a tremendous volume of beautiful tone and even if some fine points were lost the general effect was satisfying.

This was only one item in an orgy of choral singing, customary at this time of year. The St. Matthew Passion was given as usual without cuts, by the Bach Choir to a crowded Queens Hall and again at Westminster Abbey. The St. John Passion was heard at Southward Cathedral and at St. Michael's, Cornhill, and to make the cup run over, the famous Glasgow Choir paid its annual visit to astonish London with its super-technic in works sacred and secular.

Chamber music has flourished in its quiet way but the only "novelty" of the past fortnight was a quintet by dear old Hummel (op. 87) played by three Brosa Quartettists, with Kathleen Long, piano, and Adolph Lotter, double bass. In Beethoven's time this probably stacked high; today it is a pleasant curiosity. The Brosas and Miss Long also did a twenty-year-old antique by Bax. Joseph and Boris Schwartz, piano and violin (also father and son) gave an admirable recital devoted to Beethoven and Bach.

Lisa Minghetti included a quasi-novelty, Respighi's violin sonata, in her recital, with Gerald Moore at the piano, and Antonio Brosa played Bernard van Dieren's sonata for violin unaccompanied.

SOLOISTS SCORE STRONGLY

Among the world celebrities we have heard Artur Schnabel as soloist at the last B. B. C. symphony concert, playing the Mozart A major concerto in his own inimitable way; and Wilhelm Bachaus gave us, at one of his rare recitals, four Beethoven sonatas ranging from op. 14 to op. 106. Schnabel, by the way, also dispensed three Beethoven sonatas as a surprise package (program unannounced) to the shilling audience of the London Museum Concerts.

Two newcomers in the pianistic field were Ellen Ballon from Canada and Peter Stadlen from Austria. Miss Ballon was at her best in Chopin's C sharp minor scherzo; Stadlen's program ranged from Bach to Prokofieff and Hindemith. Both revealed fine gifts and the welcome impetuousness of youth.

Singers were scarce, Reinhold von Warlich being the only "straight" recitalist of note. He sang Schumann's song cycle, op. 24, and rarely heard works by Loewe and Wolf with musicianly finesse. But there was also Surya Sena, from Ceylon, who presented the folk-songs of his country in his finely polished manner at a theatre matinee which, curiously enough, also comprised a performance of Holst's one-act opera, Savitri.

Speaking of opera, mention should be made of the first London production—eleven years after the composer's death—of Sir Charles Villiers Stanford's The Traveling Companion, at Sadlers Wells Theatre. This unpretentious work, based on an Andersen fairy tale, reveals a delightful vein of melody and its happy ending ought to make it a favorite with children of all ages. Stanford wrote no less than nine operas but is remembered chiefly by things like the Te Deum in B flat. Such is the fate of the near-great.

"Real" opera—grand, international, and what have you—is on the threshold and London is brushing up its silk hats. The King's Jubilee is doing its bit in making the season a success, for advance sales are reported to have broken all records.

CÉSAR SAERCHINGER.

ERNEST HUTCHESON,
dean of the Juilliard School of Music, addressed the Chautauqua Institution at its annual dinner on May 8 in Town Hall, New York. Mr. Hutcheson urged the establishment of annual national music festivals, similar to those of European countries, during the summer seasons at Chautauqua, N. Y.

L. E. Behymer, Veteran Los Angeles Manager, to Mark Jubilee

LOS ANGELES.—The present twelve months will be a Jubilee Year in the Behymer family and the Behymer Concert Management. On January 3, 1936, Mr. and Mrs. L. E. Behymer celebrate their golden wedding anniversary, and at the same time it will be fifty years since this enterprising couple set foot in the budding metropolis of the Great West.

What this veteran impresario has done and accomplished during that period is nationally known. Manager Behymer brought the first grand opera company to Los Angeles; he has presented concert artists, theatrical companies, as well as lecturers from all parts of the globe to the Pacific Coast; he was the first business manager of the Los Angeles Philharmonic Orchestra; he is one of the original charter members of the Hollywood Bowl; and has achieved worthy recognition for his civic endeavors in his promotion of educational, cultural and artistic enterprises.

For the coming concert season he has again made special efforts in presenting the best in art and music. An excellent inauguration for his jubilee year is a recital by Lawrence Tibbett, who will open the concert series next October.

Among the instrumentalists appearing under the Behymer banner are Josef Lhevinne, Jascha Heifetz, José Iturbi, Bartlett and Robertson, duo-pianists, Alexander Brailowsky, and a joint recital of Artur Schnabel and Bronislaw Huberman. Of special interest will be the first concert in its initial American tour by the Moscow Cathedral Choir, under the direction of Nicolas Afonsky.

Three other outstanding return engagements are also announced for the coming season; the return of the Ballet Russe de Monte Carlo for one week in January, with an augmented repertoire including The Fire Bird and Petrouchka; in February fourteen performances of the San Carlo Opera Company in an extensive repertoire at popular prices, and the return of La Argentina, Spanish dancer.

Nelson Eddy, American baritone, will be heard in recital during November. Among other singers in the coming season are Tito Schipa, Nino Martini, Grete Stueckgold and Grace Moore.

B. D. U.

Albert Stoessel Honored by The Bohemians

The Bohemians dedicated the annual dinner meeting at the Harvard Club, New York, on May 6, to honor Albert Stoessel. The introductory speech by the president, Rubin Goldmark, was delivered in his customary felicitous manner, and included a recital of the accomplishments of Mr. Stoessel in the musical life of New York and the nation. Ernest Hutcheson supplemented Dr. Goldmark's eulogy by stressing how indispensable Mr. Stoessel has made himself to the Juilliard Foundation through his work with the orchestra and opera divisions of the school.

In his reply to these remarks, Mr. Stoessel humorously related some of his early experiences, before Dr. Walter Damrosch recognized his ability while acting as bandmaster in France with the American contingent and offered him the assistant conductorship of the New York Oratorio Society. Playing the fiddle at a circus, and proudly leading a band in the streets of Boston as drum major, were mentioned among other accomplishments.

In the concert which followed, Bach's trio in C minor for flute, violin and piano, Beethoven's trio in C minor, op. 1, and his variations on the theme Ich bin der Schneider Kakadu were presented in masterly style by Mr. Hutcheson, Mr. Stoessel, Felix Salmond and Georges Barrère.

G. F. B.

IN NEXT WEEK'S ISSUE

THE PIANO WORKS OF ALEXANDER SCRIABIN

By CARA VERSON

Kansas City Orchestra Cancels Deficit

Philharmonic Concludes Season Free of Debt, Under Brilliant Direction of Karl Krueger—Guaranty Fund Being Raised

KANSAS CITY, MO.—The Kansas City Philharmonic Orchestra, under Karl Krueger, enters its third season free of debt. The guaranty fund of $5,000 is a surety, having been raised by the business men following an extensive campaign led by Powell Groner And over $20,000 of the necessary $25,000 has already been pledged by the ticket subscribers without a drive. The average attendance for the 1933-1934 season was 4,750, while attendance averaged from 5,500 to 6,000 for the 1934-35 subscription concerts.

The unique experiment of a fine orchestra paying its own expenses without donations from rich patrons has been proven here in the heart of America. Mr. Krueger, a musical authority of the first order, deserves no end of credit for his indomitable courage and vision. Through his own personal efforts, the amalgamation of the general public and the more cultured listeners was achieved, a prime factor toward building a symphony audience. He has aroused interest in great music by dispensing the masterpieces of musical literature rather than stooping to the less meritorious, and he has taught economy of movement and tonal gradation to a young orchestra, actually transforming them into a virtuoso group. With the Municipal Auditorium nearing completion and the assurance of ten pairs of symphony concerts there for next season, music looms forth as an important feature of Kansas City's life.

C. C. B.

George Engles on Visit to Hollywood

George Engles, NBC vice-president and managing director of NBC Artists Service left for Hollywood on May 1 to attend the opening of the new Hollywood branch of NBC Artists Service and to launch several radio artists on their screen careers. Mr. Engles' first meeting in Hollywood will be with his West Coast manager, Dema Harshbarger, founder and president of Civic Concert Service, Inc., until that organization became a subsidiary of the National Broadcasting Company this spring. Miss Harshbarger is in charge of the Hollywood office.

Among the radio artists for whom Mr. Engles arranged picture contracts are Gladys Swarthout, Marion Talley, Dorothy Page, Frances Langford and Harry Stockwell. All of them either are in the film capital now or will be there before Mr. Engles leaves for the East.

Another purpose of his trip is to prove that young talent need not always come to the city for recognition. He believes it is fair and often wise for the city to scout along the byways. Consequently, he will swing back from the West Coast through Portland, Seattle, Denver and Chicago.

As the culmination of past "scouting" in Denver, Mr. Engles will place Jean Dickenson, twenty-year-old coloratura, under contract to NBC Artists Service. Miss Dickenson, an NBC discovery, has broadcast on the networks several times from Colorado. The plan is to watch her progress and when Mr. Engles feels the time is ripe—probably this fall—bring her on to New York to be featured in radio, in concerts and, possibly, at the Metropolitan Opera. The young soprano's father, E. H. Dickenson, is a mining engineer, now stationed in New York City.

Pulitzer Award to Samuel Barber

Samuel Barber, composer, of New York City, has been awarded a $1,500 Pulitzer Traveling Scholarship to continue his musical studies for a year in Europe. One of Mr. Barber's compositions, music for a scene from Shelley's Prometheus Unbound, was recently presented by the New York Philharmonic-Symphony Orchestra under Werner Janssen.

Four New Metropolitan Directors

At a recent meeting of the board of directors of the Metropolitan Opera Association, Inc., the following new directors were elected: John Erskine, Ernest Hutcheson, John M. Perry and Felix M. Warburg.

Strauss Composes Olympian Hymn

BERLIN.—Richard Strauss has written an Olympian Hymn, which, approved by Chancellor Adolf Hitler, will be performed at the opening of the Olympic games in Berlin, August 1, 1936.

Boston Forces Give Bach Mass; Pop Series Opens Successfully

Koussevitzky Conducts Symphony Orchestra, Choral Groups and Soloists in Post-Season Event—Arthur Fiedler Introduces Novelties at Opening of Summer Concerts

BOSTON.—The fifty-fourth season of the Boston Symphony Orchestra and the eleventh in which it has been led by Serge Koussevitzky came to a close on May 5 with a brilliant performance of the Bach B minor Mass. At the close of the second half, in the evening, the audience applauded the numerous performers enthusiastically, and then it began a demonstration of tribute to the conductor which for length and turbulence has rarely, if ever, been equalled since he came to Boston.

The assisting forces which contributed to Dr. Koussevitzky's imaginative presentation included the Harvard Glee Club and Radcliffe Choral Society, both now led by G. Wallace Woodworth; Olga Averino, soprano; Margaret Matzenauer, contralto; Charles Hackett, tenor, and Keith Falkner, bass-baritone. The student choruses gave a renewed exhibition of their virtues, while the quartet of soloists was admirable—the best we have had in any of the four performances of the Mass which have been given in this city within five years under the auspices of Dr. Koussevitzky and the Boston Symphony Orchestra. It is unnecessary to describe the quality of the orchestral playing. But mention ought to be made of the beautiful manner in which the instrumental solos were interpreted, particularly those allotted to Richard Burgin, concertmaster and assistant conductor of the Boston orchestra.

As has already been indicated by your correspondent, this has been artistically a remarkably varied and splendid season. Financially the orchestra has fared relatively well. A deficit of $90,000 was expected when the orchestra began its operations in the fall. At the same time there was formed a Society of Friends of the Boston Symphony Orchestra, consisting entirely of those, in Boston and elsewhere, who might come to its assistance. Final figures for the season have not yet been available; but some time before the last concert, the Friends had already contributed almost enough to insure the orchestra against loss.

If the most notable of the restorations are to be set down, they are, in the opinion of this writer, the Damnation of Faust by Berlioz and Handel's Solomon, though there were other brilliant concerts.

POPS AGAIN UNDER FIEDLER'S DIRECTION

Within three days after the close of the symphonic season, both the orchestra and its home, Symphony Hall, underwent a transformation. The hall, especially, for its walls were repainted in brighter hue, the stage was decorated, tables and chairs were placed on the floor, and, in general, the scene was set for the return of a Boston institution of the spring and early summer—the Pops Concerts. There is additional interest this year, which is the sixth under the direction of Arthur Fiedler, in that the Pops are celebrating their Jubilee of fifty years of existence.

The opening night, on May 8, had a program in many respects typical. Wagnerian excerpts began and ended it. There were, for further material along symphonic lines, Goldmark's Sakuntala Overture, Messager's ballet suite, The Two Pigeons; Tschaikowsky's 1812 Overture and a movement from Hamilton Harty's Irish Symphony. There were lighter numbers by Bolzoni, Porter and Strauss. Finally there was the first American performance of a suite from The Bolt, by Shostakovitch.

The Shostakovitch suite is in six movements—an introduction, polka, variations, tango, intermezzo and finale. The music is never profound, and is obviously not meant to be. It is light, popular, cheap but lively and stimulating. The presentation under the spirited and even energetic Mr. Fiedler seemed faithful to the composer's intentions. Throughout the evening Mr. Fiedler, who is something of a Boston hero, received hearty applause from the audience which filled the house.

OTHER CONCERTS

Otherwise concerts are now scarce. A late season débutante was Dorothy Higgins, pianist, who made a favorable impression at Steinert Hall on May 7. She played a Bach-Liszt prelude and fugue, Beethoven's Thirty-two Variations, a Brahms rhapsody, four pieces by Chopin, two by Debussy and one by Liszt. An audience of good size was obviously pleased.

The Stephen Townsend Singers gave a concert in the same hall on the following evening. In addition to arrangements of old folk-songs and sea chanteys the chorus sang three pieces by Bullard. There were also various solo and ensemble numbers.

The New England Conservatory Orchestra, led by Wallace Goodrich, gave a concert in Jordan Hall on May 10, when a large audience applauded the first American performances of S. L. M. Barlow's Overture to Mon Ami Pierrot and of Philippe Gaubert's Les Chants de la Mer, as well as the first performance anywhere of George Newell's Rio Bravo for orchestra and two pianos. Both the Messrs. Barlow and Newell were on hand to acknowledge the liberal applause. The other number on the program was a Mozart piano concerto in C major, with Jesús María Sanromá as soloist. He and Leo Litwin were the two pianists in the Newell composition.

Under the auspices of the Longy School, Elizabeth Papineau, organist, and Barbara Greenough, soprano, shared a program at the Unitarian Church in Cambridge on May 7; while at the school itself, on May 9, Lewis Huntington played three Beethoven sonatas, op. 31, No. 2, op. 90 and op. 13.

Ted Shawn and his ensemble of men dancers gave a program at Symphony Hall on May 3. Mr. Shawn, who has a faithful following in Boston, arranged a program so as to form a sort of illustrated history of the art, presenting five groups of which the titles were Primitive Rhythms, Labor Symphony, The Hound of Heaven, Play Motifs and Folk Themes, and The Dance as an Art Form.

MASON AND HAMLIN AWARD MADE

Peter Louis Walters, young American pianist, son of Mr. and Mrs. Harvey C. Walters, of Tonawanda, N. Y., was awarded the prize in the twenty-sixth annual Mason and Hamlin competition for students of the New England Conservatory, held in Jordan Hall on May 6. Seven young women and two men competed. Mr. Walters was heard in the Little Fugue in G minor and the chorale, I Call on Thee, Lord (Bach-Samaroff), the last movement of the sonata in E flat major (Beethoven), and the scherzo in B minor (Chopin). Nancy Follett of Quincy was given honorable mention. The judges were Dr. Serge Koussevitzky, Beryl Rubinstein and Bruce Simonds. The award consisted of a Mason and Hamlin grand piano and an opportunity to appear in the conservatory concert in June. Mr. Walters will give a recital on June 6 in the studio of Mme. Vinello-Johnson. If Dr. Koussevitzky follows his usual custom, he may also appear with the Boston Symphony Orchestra next season. Mr. Walters completed the course in pianoforte at the conservatory in three years instead of the usual four, receiving the Converse Scholarship both in 1932 and 1933. He returned to take the soloist course in 1934 on full scholarship, part of which was awarded by his teacher, Louis Cornell. M. S.

Philadelphia Brahms Chorus Heard In Concert of Works by Bach Family

Norden Directs Vocal and Instrumental Program of Worth—National Federation of Settlements Convenes—Kathryn Meisle Sings for Teachers' Association

PHILADELPHIA.—The Brahms Chorus of Philadelphia (N. Lindsay Norden, conductor) closed its ninth season on May 9 with a concert in the First Presbyterian Church. The program observed the Bach centennial by presenting numbers all signed by that distinguished family name. However, it was not devoted entirely to Johann Sebastian, but included compositions by other gifted members of the clan.

Soloists with the chorus were Lillian H. Fraser, contralto, and Frederic Cook, violinist. The organist was Robert Elmore and Roma E. Angel was at the piano. A group of organ pieces came first, by Carl Philipp Emanuel, Wilhelm Friedemann, Johann Heinrich and Johann Bernhard Bach. Mr. Elmore played with technical and interpretative power. He also closed the program. Mrs. Fraser's solos were Have Mercy Upon Me and Agnus Dei, both by J. S. Bach. Her voice is one of beautiful quality and she has fine expressive command. Mr. Cook was heard in an arioso and louré by J. S. Bach and the aria for G string and gavotte and rondo from the sixth sonata of the same composer. He commands a suave, fine-spun tone and played with poetic warmth.

The chorus, however, provided the musical highlights of the concert. They sang Lord, Our Redeemer from the St. John Passion and O Man, Bewail Thy Grievous Sin from the St. Matthew Passion, and two groups a cappella, including excerpts by Johann Michael and Wilhelm Friedmann. This ensemble has a full, resonant, balanced and beautiful tone. Their response to Mr. Norden is exemplary, and under the guidance of his notable musicianship choral singing of magnificent calibre resulted.

RUTH FOWLER HEARD

Mabel M. Parker, vocal teacher of Philadelphia, presented her pupil, Ruth Fowler, in two recitals at her studio, on May 6 and 8. Miss Fowler, who has been heard before in previous seasons, shows a marked improvement, in her vocal equipment. Her voice is of pleasing quality, she uses it well, has fine breath control, and good enunciation. Her first program included Traum durch die Dämmerung and Morgen by R. Strauss, Come to Me in My Dreams and E'en as a Lovely Flower by F. Bridge, To one who passed whistling through the night by A. Gibbs, Mariettas Lied Zur Laute by Korngold, Stille Sicherheit by Franz, Wohin by Schubert, Röslein, Röslein by Schumann, and a charming group of the Christopher Robin songs by Fraser-Simson.

At the second recital Miss Fowler sang My Mother Bids Me Bind My Hair (Haydn), Where'er You Walk (Handel), Spesso vibra per suo gioco and O cessate di piagarmi (Scarlatti), Piacer d'amor (G. Martini), Ein Schwan (Grieg), Träume (Wagner), Ich Scheide (Liszt), and again a group of the Christopher Robin songs.

Miss Fowler has an excellent understanding of the interpretative demands of the works of the great composers, singing equally well in the four languages—German, French, Italian and English. There is no doubt, however, that this talented young English woman, has a particular aptitude for children's songs. Her presentation of the Christopher Robin songs was extremely fine and gave unbounded pleasure to her hearers. Both the young singer and Miss Parker, who provided the sympathetic accompaniments, are to be congratulated.

NATIONAL FEDERATION OF SETTLEMENTS CONFERENCE

The National Federation of Settlements held its spring conference at the Settlement Music School in Philadelphia on May 4 and 5. John Grolle, president of the Settlement Music School, opened the conference with appropriate remarks, and then spoke on Government Projects in Music. Mr. Grolle was followed by Thaddeus Rich, dean of music at Temple University, who spoke on Pennsylvania's Plans for Music. Dr. Rich is also in charge of Pennsylvania's music projects. After a discussion, Marion Rous, headworker of Greenwich House in New York, spoke on the Contribution of the Established Agencies to the New Projects. Saturday evening a fine Inter-Related Students' Recital was given in the Settlement Music School auditorium by the Wilmington Music School Orchestra, Philadelphia Chorus, and various soloists.

On Sunday, Frances McFarland, head of the Music Projects in New York, spoke on Development of Projects in New York City. Messrs. Reiner and Seeger spoke on Cooperation of New Movements with Government Projects and Established Music Centers. Other subjects of interest were Social-Recreational Music: Its Present Status Because of Government Projects: As Part of Individual House Schedules; Adult Education Through Music; Layman's Musical Education; Reports of Various Cities, and Mr. Grolle's talk on the Present Status of Music Division—Which Way Are We Going? and The United Front in Music.

PHILADELPHIA MUSIC TEACHERS DINE

The Philadelphia Music Teachers' Association (Edward Ellsworth Hipsher president) held its annual dinner at the Warwick Hotel, on May 9, with a list of distinguished guests present. The guest of honor was Kathryn Meisle, for whom a reception was held preceding the dinner, and who sang so beautifully later in the evening. The speakers were Minerva M. Bennett, of the Music faculty of Temple University, who spoke on To the Music Teacher, Who Gives; Nicholas Douty, tenor and pedagogue, whose subject was To the Humor of Music; and Eleanor Morton, writer, and member of the staff of the Philadelphia Inquirer, who spoke on Musicians I Have Known. The after-dinner speakers were Mrs. Walter A. Knerr, president of the Pennsylvania Federation of Music Clubs, on the subject Here Music Begins; and Dr. James Francis Cooke, editor of the Etude and former president of the Philadelphia Music Teachers' Association.

Miss Meisle sang Rachmaninoff's As Fair Is She as Noonday Light, Gretchaninoff's Snowflakes, and the aria from Saint-Saëns' Samson and Delilah, My Heart at Thy Sweet Voice, all with her accustomed artistry and beauty of tone. She graciously responded to the enthusiasm with three encores. Her excellent accompanist was Charles Gilbert Spross, who was called upon to acknowledge the applause for him, and who, after Dr. Hipsher had paid tribute to him as a composer of note, played his own prelude in B minor, and as an encore an arrangement of the Strauss Fledermaus Waltz. M. M. C.

GRACE MOORE

was presented with a medal by the Society of Arts and Sciences at the Ritz-Carlton Hotel, New York, on May 17. Today (May 18) she sails on the SS. Ile de France to fulfill an engagement at Covent Garden, where she is to sing three performances of La Boheme.

Hamburg Hails Furtwängler

HAMBURG.—The story of Furtwängler's return to Hamburg, where he has always been an idol, can be told in a few words: it was a triumph the like of which, it is safe to say, had never before been witnessed here. Conventgarten Hall was far too small to accommodate the crowd of people desirous of hearing a Beethoven program played by the Berlin Philharmonic Orchestra, under the direction of Furtwängler. As he entered to take his place at the podium, the entire audience rose, saluting him with endless applause, cheers and salvos. People shrieked their adoration until they were voiceless; tears streamed down every cheek. Throughout the evening, ovation followed ovation. Furtwängler seems mightier in his art than before. His reception was eminently fitting for such mastery.

EDITH WEISS-MANN.

Harold Samuel Here in October

Harold Samuel returns to the United States next October for another concert tour and also will give a number of lecture courses in New York, Boston and other cities. His New York appearances are to be announced shortly by his manager, Annie Friedberg.

Rome Audiences Enjoy Lengthy Season of Admirable Concerts

Three Courses Provide Excellent Fare of Symphonic, Choral and Chamber Music—New Composers Encouraged—Hofmann and Anderson Create Sensations

ROME.—The three important concert courses which take the lead in Roman musical life—Augusteo Symphony Orchestra, St. Cecilia Academy, and Rome Philharmonic Society—have had a brilliantly successful season.

Bernardino Molinari, director at the Augusteo, inaugurated that organization's activities last November with capriccio for piano and orchestra, by Stravinsky, with Arialo Satta at the piano. The last Augusteo concert, April 28, was a Wagner program.

This season the Augusteo seemed to go in for choral works and the presentation of vocal soloists. Superb were the performances of Magnificat, by Bach; Samaritana, by Refice, modern Italian composer; Salmo Ungarico, by Kodaly, and Requiem, by Mozart, conducted with masterly art by Molinari. It is interesting to note that the soprano soloist on the Mozart occasion was the American Anita Bramante (in private life Anita Ribecova) ,and that there was much praise for the robust and pure quality of her voice and her musical intelligence.

VIENNESE SINGERS SCORE

A major event greatly enjoyed by Augusteo patrons was a concert by the Schubert Choral Society of Vienna conducted by Victor Keldorfer. Two hundred and fifty finely trained male voices singing Schubert's entrancing melodies and Johann Strauss' exhilarating Blue Danube, constituted a memorable musical experience.

GUEST CONDUCTORS AND SOLOISTS

As in past seasons, the Augusteo forces were presided over by a wide variety of visiting conductors (Molinari is permanent leader) and enlisted the services of many noted soloists. Issay Dobrowen (Russian), Edmond von Borch (German) and Sir Henry Wood (British) should be mentioned among foreign conductors; Victor Sabato, Gino Marinuzzi (both from La Scala, Milano) Vittorio Gui (of the Florence Symphony) Alceo Toni and Mario Rossi (assistant conductor at the Augusteo) among the Italian. Soloists who "did things" at the Augusteo concerts were pianists Horowitz, Marcelle Meyer, Gieseking and Rubinstein; violinists, Elman, Adolf Busch and Hubermann; and cellist, Arturo Bonucci.

TWO MODERNS HEARD

A much applauded appearance was that of Szymanowski, playing the piano score of his Symphonie Concertante; while another composer who received a warm welcome was Alfredo Casella, whose Notturno e Tarentella for violin and orchestra was heard for the first time, under Molinari. Sinfonia in quattro tempi (like the Four Seasons) by Malipiero also made a deep impression.

ANNUAL COMPETITION

The third annual competition of the Fascisti Musical Syndicate, held early in April, proved exceptionally interesting. Seven concerts were given (two at the Augusteo under Molinari; the others in the St. Cecelia Academy and the music room of the Second Quadriennale Art Exhibition), featuring works by some of Italy's most promising young composers. Among these were Pratella, Pietro Montani, Rieti, Luigi Dallapiccola, Giuseppe Rosati and Cesare Sonzogno. These concerts, however, are not limited to "promising" talent, and thus works by musicians who have "arrived" were also presented—Zandonai, Malipiero, Alfano and Castelnuovo-Tedesco, to name only a few.

The value of the Syndicate competitions cannot be overestimated. They give modern Italian composers precious and unique opportunity. In a sympathetic atmosphere, neither over-indulgent nor over-condemnatory, composers receive the purest judgment and criticism of their productions, and appraisals of the road already covered.

ST. CECELIA COURSE

The St. Cecelia Friday concerts brought many prominent virtuosos to The Eternal City. Outstanding was Josef Hofmann's recital—his first one here—in which he won sensational success. Louis Cahuzac, French clarinettist; Franza Bernot-Golobowa, Russian soprano, and Roman Totenberg, Polish violinist, also won signal applause at the Academy. The last concert there was proffered by Marian Anderson, American Negro contralto. She took the audience by storm, and seldom if ever has a concert singer had such an unreserved success here.

HISTORICAL PHILHARMONIC

The Rome Philharmonic Royal Academy (now in its 114th year of activity) gave twenty-six concerts this season. The first, under Vincenzo di Donato, took place early last November. The programs were varied, some of the music from the twelfth to the eighteenth centuries, some of trio, quartet and quintet music, others of Mozart, Chopin and Bach.

HAMBOURG AND GIANNINI

At a private musicale, a few of Rome's residents and visitors heard violinist Jan Hambourg during his unprofessional stay here. He was accompanied at the piano by Lucia Avella, wife of Vittorio Giannini, Fellow at the American Academy in Rome, whose first opera Lucidia, inspired by a North American Indian legend, brought this young musician into notice when produced some months ago at Munich. Giannini has acquired further laurels by the request of the Theodore Roosevelt Memorial Committee to write one of the four symphonies which will be performed at the inauguration of the Memorial in New York next October. Giannini has also finished another opera while a Fellow at the Rome American Academy. It is founded on Hawthorne's Scarlet Letter.

STELLA SAXTON.

Curtis Institute of Music Receives Library of Charles H. Jarvis

PHILADELPHIA.—The extensive music library of the late Charles H. Jarvis of Philadelphia, which has been in the custody of the Drexel Institute of this city since 1895, has recently been presented to the Curtis Institute of Music by joint action of the Drexel Institute and the Jarvis heirs, "believing that it will be for the better development of music in Philadelphia." It has been transferred to the Curtis Institute to be held as a permanent gift, for its continuance as a unit in the City of Philadelphia.

CHARLES H. JARVIS.

Charles H. Jarvis, who accumulated this library, was born in 1837 and began, at an early age, to study the piano and violin under his father's instruction. His progress was so rapid that young Charles appeared at a concert in the Musical Fund Hall in Philadelphia in December 1844, being then only seven years old. His entire musical education was acquired in Philadelphia.

In 1862, Mr. Jarvis introduced in the foyer of the Academy of Music a series of chamber music concerts which continued each year until the year of his death, 1895. Many prominent artists of the day coöperated in making these concerts outstanding yearly musical events in Philadelphia.

The library, which contains over 1,700 volumes, most of which have been specially bound, includes all the works of Mozart, and many editions now out of print. All of the standard works for violin, cello, string trios, quartets, quintets and other string groups, as well as concertos and the representative works for piano, are part of the library. The institute has provided special cases to facilitate the students' use of this library.

The testimonial of the Manuscript Music Society is the most fitting to the memory of Charles H. Jarvis—"His fame as an artist of unsurpassed ability and of exhaustive acquaintance with the music of every school, is public property. All who knew him can bear testimony to his lofty aims and steadfast pursuit of the highest standard of his art."

Who's Who in America Lists Seventeen Women Singers of Metropolitan

There are forty-four women singers on the Metropolitan Opera Company roster, twenty-nine sopranos and fifteen mezzo-sopranos and contraltos. Who's Who in America gives the biographies of seventeen of these; namely, Lily Pons, Lucrezia Bori, Leonora Corona, Rosa Ponselle, Cyrena Van Gordon, Karin Branzell, Louise Homer, Grace Divine, Elisabeth Rethberg, Queena Mario, Ina Bourskaya, Gladys Swarthout, Gertrude Kappel, Carmela Ponselle, Kathryn Meisle, Elda Vettori and Nina Morgana.

Alpha Theta Chapter of Sigma Alpha Iota Members Active

Alpha Theta, New York chapter of Sigma Alpha Iota, held a musicale on April 7. The program was given by Pauline Corliss, pianist, Mildred Scholz, violinist, and Agnes Long, soprano. Prof. Bivins and Mme. Tweedy were guests of honor.

On April 11 Miss Corliss was at the piano for a performance of Bach's concerto No. 3 in D minor and two violins and piano. The concert was given by the Sinfonia, men's musical fraternity at Columbia University.

Martha Haskins, mezzo-soprano, Virginia Coy, violinist, Agnes Long, soprano, and Sally Knight, pianist and accompanist, were heard at the Newman Club, Columbia University, on April 14.

The Sigma Alpha Iota Chorus presented a recital at the Women's Faculty Club on April 28, with Martha Haskins as soloist. Marian Flagg is director of the chorus.

Scholarship at Dalcroze Institute

A free scholarship for the six-week summer course at the American Dalcroze Institute, New York, will be given, by competition, to a talented student. The course, beginning June 24, will include rhythmic movement, solfege, improvisation and piano. Application for a scholarship interview during the week of June 17 with Loma Roberts, summer school director, may now be filed with the school secretary.

Prize Trio by Gail T. Kubik Performed at Rochester Festival

Gail T. Kubik's trio for piano, violin and cello, which was awarded the prize in the Phi Mu Alpha Sinfonia national composition contest in December, was performed on April 3 at the American Music Festival of the Eastman School of Music, Rochester, N. Y. Forthcoming presentations of this work include hearings at the University of Michigan (together with Solace, a recently completed song by Mr. Kubik), the University of Syracuse, and the New England Conservatory. The work will be played in New York City, Chicago, Boston and at the University of Arizona.

Walter Spry at Converse College

SPARTANBURG, S. C.—The annual series of senior recitals given at Converse College here were pronounced the best in the history of the institution. Five pianists prepared by Walter Spry, head of the piano department, appeared with notable success.

The summer session at Converse College, from June 10 to July 28, will be strengthened this year by Mr. Spry, who is to give a series of classes in piano technic, history and interpretation. As a text-book in the technic class he will use his own Lessons in Piano Playing.

J. C.

Haubiel Songs Presented at New York University Event

Songs by Charles Haubiel were presented by Grace Yerbury, soprano, with the composer at the piano, on the occasion of the final alumni concert of New York University.

Southern Conference Meets in New Orleans

Musical Events and Discussions Are Feature of Eighth Bennial Gathering of Educators—Schipa Fêted in Final Concert of Philharmonic Series

NEW ORLEANS, LA.—April marked the close of the formal season here and began that short period before summer when a multiplicity of local events claim the attention and interest of those engaged in music. This activity probably received its most potent stimulation this year from the Eighth Biennial Meeting of the Southern Conference for Music Education which convened early in the month. The several days of lectures and clinic sessions led by foremost educators, were crammed with a number of concerts illustrating the music projects carried on in the South. There were four night programs, the first a Choir Festival, the chorus of which was conducted by Maynard Klein, and the brass choir by Frederick Hard. The second concert presented typical music during the early settlement of Louisiana, and the third and fourth concerts were devoted to the All-Southern High School Band and Chorus programs. A special feature of the conference was the formal opening by a child's chorus of 1,000 voices singing portions of the solemn high mass at the St. Louis Cathedral. Edwin Franko Goldman led the All-Southern High School Symphonic Band in some of its numbers, which included several of his own compositions.

Graduation recitals claim prominence, particularly promising among which has been the recent program of a young lyric soprano, Mary Bernice Badger. The Junior Philharmonic Society, likewise, has taken occasion to introduce seven pianists and one flutist, potential recipients of music scholarships.

AMERICAN COMPOSERS DISCUSSED

The Music Club suspended activities until the fall with a final Study Hour devoted to Ultra-Modern American Composers, discussed by Ethel Scott McGehee, illustrated by Mildred Valentine, Attica Aitkens and Mrs. Virgil B. Davis. This program was followed by a miscellaneous concert of American compositions, among them a song Look Off, Dear Love by Jean Pettit Bumstead, president of the club, and a choral number Late September by Ferdinand Dunkley, prominent vocal instructor and choral leader.

Two choral organizations under the leadership of Dunkley appeared in concert during the month: the Bach Society and Loyola Symphonic Ensemble, offering, appropriate to the Lenten season a new and short edition of the Passion According to St. Matthew; and the Treble Clef Club, a unit of the Loyola College of Music, presented a program featuring Gustav Holst's choral hymns from the Rig-Veda and Hecuba's Lament. The soloists were Mrs. Herman Barnett, contralto, Haraid Werner, baritone, Lucienne Lavedan, harpist, and Dorothy Davis, pianist.

SCHIPA HAILED

Tito Schipa's program was the last of the Philharmonic Series. The tenor sang with his familiar verve and charm, arousing enthusiasm in the huge audience by his typically Latin program. The Philharmonic Society, whose membership drive recently went over the top, has added to the announced list of attractions, the name of Nelson Eddy, baritone. The Philharmonic Scholarship Series will comprise the Vienna Choir Boys and the Gordon String Quartet, return engagements by request, Gregor Piatigorsky, cellist, and Trio Italiano, featuring Alfredo Casella.

Two other concerts which have claimed interest were the organ recital by Charlotte Lockwood, and that of Robert MacGimsey, composer and gifted whistler.

O. M. L.

Mannheimer Heard in Recitals

Frank Mannheimer, pianist, who has been spending some time in America this season, teaching and giving concerts, includes among his recent recital appearances engagements in Mount Vernon, Ia., at the Municipal University of Wichita, Wichita, Kans., and Bethany College in Lindsborg, Kans. At Bethany College, Mr. Mannheimer had master classes with an attendance of sixty-five teachers and performers from all parts of the state.

Dresden Retains Steady Place As Important Musical Centre

Lovely German City Has Brilliant Season of Orchestral Concerts, Recitals, Opera and Modern Music

DRESDEN.—This winter Dresden has given renewed proof that it is a vital music centre. Many eminent artists performed here within the last months with pronounced success.

We have heard Juan Manen, Spanish violinist, Franz von Vescey (only a few weeks before his sudden passing) and Gaspar Cassado, cellist, who at one of the State Theatre's symphony concerts, delighted with his perfect playing and warmth of tone. The Elly Ney Trio gave a series of four chamber music concerts to capacity houses; Harald Kreutzberg did an unforgettable farewell dance recital before leaving for America; Mary Wigman and her troupe gave two matinees in the State Theatre (her cycle Schwingende Landschaft again proved her originality); while the Gunther dancers from Munich, led by Maja Lex, produced fascinating and mystical effects in a new setting and to music played on drums, gongs, and pipes of the Middle Ages.

RETHBERG AND ONEGIN HEARD

Among the singers who brought vocal joy to Dresden this season, Elisabeth Rethberg and Sigrid Onegin must be given special praise for the *Lieder Abende* which each offered with her customary charm and artistry. The audiences were of course moved to much enthusiasm. Large crowds also turned out to applaud Heinrich Schlusnus, Louis Graveure and Tino Pattiera. Arno Schellenberg, baritone, and Sven Nilsson, bass, likewise gave interesting recitals. Schellenberg's fine voice is beautifully suited to Italian songs; one of these, the Figaro aria from the Barber of Seville (Rossini) disclosing his skilled technic and dramatic ability. Nilsson called his recital A Walk in Upsala, which is to say it consisted of student songs from the University of Upsala and that it was sung almost entirely in Swedish. His partner in this delightful and amusing enterprise was the Swedish tenor Groenenfeldt.

SYMPHONIC AND OPERATIC DATA

The Dresden Symphony Orchestra has another noteworthy season to its credit. The programs were generally interesting and the concerts were well attended (as merited), their high artistic level being proverbial. The course ended (as it usually does on Palm Sunday) with Beethoven's ninth.

With the new mounting of Götterdämmerung, the Ring cycle at the Dresden Opera is now completely renovated, the producer being Hans Strohbach. Under the baton of General Music Director Karl Boehm, the orchestral part of the performance was a real achievement. The scenery of Götterdämmerung made a sensation, especially in the last act when the Rhine actually "flooded" the stage, a giant *Götterburg* appeared out of the clouds, and the proud building was enveloped in flames, the final curtain descending on a "raging sea" of fire and water.

Anny Konetzni, who is engaged for next year at the Dresden Opera, was an ideal Brünnhilde, vocally and dramatically. Ivar Andresen's voice is beautiful but lacks a certain biting quality necessary to the vicious Hagen. Max Lorenz (Siegfried) and Paul Schoffler (Gunther) added greatly to the success of the presentation, as did also Elisa Stunzner (Gutrune) lovely in appearance and voice. All in all it was a performance that not even Bayreuth could surpass.

MODERN MUSIC PRESENTED

Lord Mayor Zorner, of Dresden, was the instigator of two interesting evenings of modern music given by the Philharmonic Orchestra under Paul van Kempen. The centre of attention was Malipiero's latest work, a piano concerto which was completed in 1934 and had its world première in Rome a few weeks ago. The soloist was Ornella Puliti Santoliquido, who played the first hearing under Malipiero at Rome. Complete success must be recorded. The program further comprised Heroic Overture in C, on a song by Theodore Körner (1812 war poet) by Paul Buttner, Dresden composer; music for string orchestra (too little variation and charm to keep the audience from fidgeting) by Kurt von Wohlfurt; and the enchanting Gang nach dem Paradiesgarten, from the opera Romeo und Julia auf dem Dorfe, by Delius. In sharp contrast to Delius' resigned, soft-as-a-summer-breeze music, was Erik Larsens' sparkling, dynamic Sinfonetta, Larsens being one of Sweden's most promising composers. Last, but not least, the enthusiastic audience gave warm applause to four amusing Polish dances by Tansman.

NEW PIANO CONCERTO

The second evening brought new surprises, one of them being the world première of a piano concerto by Hans Richter Hasser, twenty-three-year-old composer. Hasser at the piano combined brilliancy, virtuosity, and a beautiful touch in quite an amazing and inspiring fashion. The composition itself is full of powerful harmonies and genial ideas and gave proof of unusual talent. It was a decided relief after pieces like the banal Präludium and Fugue for orchestra, by Edmund v. Borck, and a barren number by Ottmar Gerster, who has the peculiar habit of keeping the wind instruments separated from the strings.

Little Serenade, by P. O. Ferroud, concertina for viola and orchestra, by Wolfgang Fortner (Josef Gauglitz, of the Philharmonic Orchestra, excellent as soloist) and Fugue on the Dixie Theme, by Werner Janssen, completed the list. Many of the composers were present, and along with Conductor van Kempen received hearty applause.

ELINOR JANSON.

OUTSTANDING PERSONALITIES IN THE MUSIC WORLD

LAWRENCE TIBBETT

TITO SCHIPA

ELISABETH RETHBERG

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NINO MARTINI

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Stefan Sopkin's Activities

Stefan Sopkin, who at nineteen made his professional début as violin soloist with the Cincinnati Symphony Orchestra under Eugene Ysaye's direction, has appeared throughout the United States as concert artist and as soloist with symphony orchestras. For eight months he toured with Chaliapin, playing in the important centres of the United States and Canada. Recently Mr. Sopkin gave recital programs in Dayton, Hamilton and Cincinnati, O., and in Hattiesburg, Miss. A new trio which he leads has had several engagements in Lexington and Covington, Ky., and with the Clifton Music Club of Cincinnati.

Mr. Sopkin has returned to the city of his American début and has joined the faculty of the Cincinnati Conservatory of Music. Having had the guidance and inspiration of such masters of the violin as Leopold Auer, Ysaye and Carl Flesch, Mr. Sopkin is well prepared to teach the traditions of the finest schools of violin playing.

Carmen at the Hippodrome

A performance of Carmen which conveyed all the color and fascination of the Bizet score was that of May 9 at the Hippodrome, New York, when the Chicago Opera Company presented the work to a full house. A personable, warm-voiced protagonist was Louise Caselotti in the title rôle. Besides being an effective singer, she is a spirited dancer, can give effective account of castanets, and has the physical seductiveness to portray a convincing Carmen. The other feminine principal was Doris Reed as Micaela. This was the young soprano's' début, and she was applauded heartily. Bernardo de Muro was Don José, singing with such beauty and drama that he had to repeat the Flower Song. Angelo Pilotti displayed a rich and powerful voice as Escamillo, and Nino Ruisi gave his accustomed fine performance as Zuniga. The conductor was Giuseppe Bamboschek, and lesser rôles were sung by Alice Haeseler and Bernice Schalker and Messrs. Prosperoni, Oliviero and Neri. M. L. S.

Robert Lawrence, Pianist, Appears with Brooklyn Orchestra

Robert Lawrence, American pianist, was soloist with the Brooklyn Symphony Orchestra, under the baton of Franco Autori, at the McMillin Theatre, Columbia University, New York, on May 9. May 12, he was soloist with the same organization at the Brooklyn Museum. In these engagements he played Daniel Gregory Mason's prelude and fugue for piano and orchestra.

Mr. Lawrence has studied conducting with Philip James and Albert Stoessel and is now holding a fellowship at the Juilliard Graduate School of Music. He has had a theory course under Seth Bingham and analysis under Mr. Mason. While obtaining his M. A. degree in music at Columbia Unicersity, Mr. Lawrence conducted and supplied much of the music for the Columbia Varsity show, Flair-Flair, the Idol of Paree.

Pagano Foundation School Plans Musicale

At the studio musicale planned for May 20 by the director of the Pagano Foundation School of Music, a portrait of the late Mario Pagano will be unveiled by his young son, Aldo Pagano. A program by outstanding artists will be followed by the introduction of new members of the faculty, under the direction of Charles Albert McLain. The school has been organized to perpetuate the memory of Mario Pagano, and is under the direct supervision of Isabella A. Sternthal, who was instrumental in its founding.

Alexander Kipnis Here Next Fall

Alexander Kipnis, Russian basso, formerly of the Chicago Civic Opera, comes to America for a short tour beginning in October and is to be heard in opera and concert performances, again under the management of Annie Friedberg.

Florence Easton Praises American Regime at Metropolitan

LONDON.—Florence Easton, former Metropolitan soprano, who created the rôle of Aelfrida in Deems Taylor's The King's Henchman, expressed enthusiasm for an American régime at the New York opera house.

"Perhaps that will mean more operas sung in English." Mme. Easton was seated in the living room of her London apartment (one of London's few modernistic structures), which looks out over Hyde Park.

(*Photo by Ben Pinchot*)
FLORENCE EASTON.

"And I certainly hope that is to be the case. For I firmly believe in English as a singing language. The reason it is usually held in disrepute as such is not because of the language itself but because of the sloppy diction of so many English and American singers and the carelessness or indifference with which most foreigners approach it. We to whom it is native are really the worst offenders, though, because we so often bring to it the peculiarities of our spoken tongue, pronouncing the vowels in the manner of the locality from which we come, clipping them or drawling them in song the way we do in speech.

"The vowels in English should be sung exactly as the Italian vowels are sung, and we would do well to take the care in singing them that most Italians take. And we should be specially mindful of the consonants, too. They are neither to be slurred or bitten off harshly after the fashion of so many singers, who, in the name of enunciation, make their final 't's' a series of small explosions. Certainly the language of the world's greatest lyric poets is a singing language, and I hope to see it come into its own as the language of opera under the new régime in New York."

Mme. Easton, who is here in London for a few months, plans to return to the United States in July for a short visit, after which she will spend the rest of the summer in England. Her bookings take her back to America in the fall. R. W.

Philadelphia String Simfonietta Announces Tenth Season

The Philadelphia Chamber String Simfonietta (Fabien Sevitzky, founder and conductor) announces its tenth season of concerts for the winter of 1935-36. The program will, as usual be given in the ballroom of the Bellevue-Stratford, Philadelphia, on November 20, January 15 and March 25. The eighth annual children's concert is to be presented on April 4. Mr. Sevitzky, who makes his home in Boston, has accepted the invitation of the People's Symphony Orchestra there to serve as their conductor for the third consecutive season.

Godowsky Flies Through Europe

Leopold Godowsky sailed for Europe last week on the SS. Berengaria for a six weeks' vacation abroad. He will visit London, Paris, Vienna, Moscow, Jerusalem and other cities, and is able to cover so much ground quickly because he always does his land travelling by aeroplane.

Kurenko Sings for Swarthmore College

SWARTHMORE, Pa.—Maria Kurenko, Russian soprano, gave a recital at Swarthmore College on May 2, with Lois Moseley at the piano. The program embraced vocal works of Glinka, Dargomishsky, Balakireff, Rimsky-Korsakoff and Tschaikowsky. Mme. Kurenko was in splendid voice and won hearty applause. W. K.

Westchester Holds Eleventh Festival

(*Continued from page 5*)

ter Music Festival. She was from its inception one of the vital forces in building up the festival.

Particular credit is due to Sandor Harmati, the festival conductor, for the splendid manner in which he handled the programs. With commendable command over the chorus and orchestra, Mr. Harmati achieved pleasingly artistic results. There was admirable unity, good tonal quality and clean attack. Most noteworthy were the fine pianissimo effects obtained. The tempos maintained and his marked sense of rhythm were also effective. It was evident that Mr. Harmati had put in considerable painstaking work with these groups.

Bach-Handel Opening Program

This being the Bach-Handel anniversary year, the first night's program was devoted to those two composers. Selections from Handel's oratorio, Judas Maccabaeus, the Peasant Cantata by Bach, and the same composer's chorale, To God Give Thanks and Praise, comprised the choral portion of the program.

The soloists in these numbers were prominent concert artists who are Westchester residents: Winifred Cecil, soprano; George Rasely, tenor, and William Mercer, baritone. Miss Cecil, who has a large following here, won much applause for her lovely voice and musicianly delivery. Mr. Rasely, also popular here, was in excellent voice and did admirable work. Mr. Mercer's smooth voice and commendable diction stood him in good stead, winning him much applause.

The orchestra of about forty which was heard in Handel's Concerto Grosso in F major, deserves special commendation. Marion Moorhouse Henry, chairman of the orchestra committee, recruited the members from leading chamber music and amateur orchestra players in the county. A smooth, agreeable tone and a ready response to the director were particularly noticeable. The Handel number was beautifully played. Mary Gale Hafford was concertmistress. The orchestra also gave splendid support to the choral work.

Henry F. Seibert, organist and choir director of Holy Trinity Church in New York, and a resident of Pelham, gave an organ prelude of Bach and Handel numbers. Both organ and orchestra joined the chorus in the final Bach chorale.

Martinelli Fêted as Soloist

Giovanni Martinelli, Metropolitan Opera tenor, was the guest artist on Saturday night. He was heard in two arias—O Paradiso from L'Africana and Cielo e Mar from La Giaconda, as well as in a group of solos. The latter included one number by his accompanist, Emilio Roxas, an able assistant at the piano. Mr. Martinelli also was heard in the closing number with the chorus, when he sang the Drinking Song from Cavalleria Rusticana. Mr. Martinelli's exquisite voice and his virile style of singing were fully appreciated last night by the large audience, which enthusiastically recalled him many times for encores. His genial manner also captivated his hearers.

The chorus of about 250 members sang part of their numbers *a cappella*. The first two groups included songs by Holst, Vaughan Williams, Morley and Gibbons and arrangements of an Essex County folk tune and a Hampshire folk tune by Deems Taylor and Holst respectively. The men's chorus sang an effective Chain Gang Song by Mary Howe and Tobacco is a Dirty Weed, by Henry Jacobsen. Another group by the choral ended with a lively presentation of Robert Delaney's Arkansaw Traveler. Another interesting song was Spanish Ladies (Capstan Chantey), by a choral member and conductor, George Mead, who was brought out for applause. Both piano and organ were used to accompany some of these numbers. Leonice Hunnewell, who has served the festival as accompanist for eight years, again gave her customary competent support. Again Mr. Harmati revealed his excellent talents as a conductor and was warmly applauded.

The following groups and their conductors (who did preliminary work with the local groups and prepared them for Mr. Harmati, who then took over the rehearsals), participated: White Plains Choral Society (Caroline Beeson Fry); Mount Vernon Choral Society (Edgar Fowlston); North Salem Choral Society (Mabel E. Fish); Choral Art Society of Port Chester (Anne Merrit); Music Club of New Rochelle (Marjorie Wiggins); Briarcliff Choral Society (Winifred Bagley Wolfe); Scarsdale Choral Society (George Mead); Presbyterian Church Choir of Mount Kisco (Mildred Payne).

Negro Jubilee Concert

The fifth annual Negro Jubilee took place May 7, when the Westchester County Recreation Commission presented the Westchester Negro Choral Union at the County Center. The chorus of 350 Negroes from sixteen Westchester communities sang under the capable direction of Alston Burleigh. The program included traditional Negro songs, and a Bach chorale. One particularly effective number was Music in the Mine, by R. N. Dett. The Junior Burleigh Glee Club also had two groups.

The audience showed keen enthusiasm over the spontaneous singing by these groups. Soloists included Arsel Emmanuel, tenor; Mazie McCrae, soprano; Zelma Dunn, soprano; Sylvester Van Whitted, organist; James Waters, tenor. Ethel Rowe and Marie P. Davis were accompanists. A group of solos was sung by the guest artist of the evening, Anne Wiggins Brown, who displayed good tonal quality and sang with much feeling.

Bori Hailed in Recital

Lucrezia Bori, the last artist on Mrs. Julian Olney's course this season, drew a large crowd to the County Centre on April 26. The distinguished soprano charmed her audience as usual in her excellent program. Frederick Bristol, an admirable accompanist, also offered a group of piano solos. H. C. Williamson played the organ program preceding the concert.

The White Plains Symphonic Society (Louis Green, conductor) in its concert at the Eastview High School Auditorium on May 3, showed a commendable gain in tone and unity, presenting a fine program in creditable manner. Edward Barry was heard in a flute solo.

Russel Wragg, composer-pianist, and Faith Vilas, poet and dramatic reader, were presented at the Contemporary Club on May 5, in a recital of Mr. Wragg's own piano compositions and settings for several of Mrs. Vilas' ballads. A large audience received the splendid work of these two artists with vigorous enthusiasm.

Festivals in Ossining and Pleasantville

The first music festival in Westchester County to be sponsored by a local recreation board is claimed by the Ossining Recreation Commission (Mary Halpin, director). Its first annual music festival was held in the High School Auditorium on May 2 and 3. On the first evening Willem van de Wall conducted the mixed chorus of seventy. A particularly lovely song was Lullaby, Good Night, by one of the chorus members, Douglas Fraser, who conducted this number. The Irma Duncan Dancers were seen in one number, and were fêted enthusiastically for their finesse and outstanding rhythmic skill. Virginia Root MacAdam showed fine musical feeling in an aria and a group of solos. Miss E. Jones was at the piano. The Negro chorus of forty on the second evening was conducted by Alston Burleigh, with Mrs. E. Rowe at the piano. Inez Matthews, with Mrs. J. F. Douglas at the piano, interpreted beautifully two groups of solos.

Another outstanding music festival in Westchester this spring was the annual Pleasantville Music Festival, under the direction of Frederick F. Quinlan, who is supervisor of music in the Pleasantville schools. The Pleasantville High School Military Band opened the two-day festival at the High School Auditorium on April 23. James A. Leyden, baritone, was the soloist. On the afternoon of the 23rd, 200 school children presented a program of vocal and instrumental music and folk dancing. On April 24 the festival chorus of 100 voices gave an inspiring performance of Haydn's oratorio, The Creation. The soloists were Dorothy Summer Tarr, soprano, Robert Betts, tenor, and Robert Crawford, baritone. Paul S. Callaway provided excellent accompaniments. Dr. Russell Carter, New York State Supervisor of Music, and Dr. T. Tertius Noble, organist, assisted the committee in arranging for the program.

THE CHICAGO RECITAL OF

JEAN TENNYSON

Auditorium Theater—April 21, 1935

Chicago Daily News, April 22, 1935, by Eugene Stinson

"Her voice is of lovely color and has a beam in it. She sings with warmth and with an agreeable touch of impulsiveness. Her bearing is youthful and attractive. It is painful to take one's eyes off her."

Chicago American, April 22, 1935, by Herman Devries

"Bonnie Jean Tennyson chose her native heath to make her American debut yesterday as a recitalist at the Auditorium Theater.

"Although she had sung in opera in Europe, it was only last winter that she appeared here for the first time as Mimi in "La Boheme" with the Chicago Grand Opera Company at the Civic Opera House and at that time she sang her way to success.

"Yesterday afternoon she was revealed as a serious singer of songs. Miss Tennyson is not only a polyglot who can sing as well in English as in French, German, Italian and Polish, but she is also a fine musician, and a clever interpreter. A sweet and simple grace, a naive charm that is hers and her blonde prettiness should make her a valuable concert artist."

Chicago Daily Tribune, April 22, 1935, by Edward Moore

"Apparently she has what it takes to be a popular singer, voice, personality, looks, musical sensibility, and a peculiar artistic decorativeness that is all her own."

Chicago Herald and Examiner, April 22, 1935, by Glenn Dillard Gunn

"Jean Tennyson, whose debut with the Chicago Opera was a brilliant moment in the last season, made her first local appearance in concert yesterday afternoon in the Auditorium Theatre.

"A lovely voice and an appealing personality persuaded a capacity audience of the distinguished quality of her gifts and attainments."

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Bach-Handel Commemoration Concerts Provide Outstanding Buffalo Events

Lajos Shuk Conducts Philharmonic Orchestra—Choral and Recital Roster Well Filled—Maia Bang Gives Lectures

BUFFALO, N. Y.—The climax of the Bach-Handel commemoration week was reached in the presentation of the Bach St. Matthew Passion music, the abridged version given for the first time locally by the First Presbyterian Church Choir, under the direction of Clara Voss Wallace, organist and choir leader. This work was ably performed by Charles Wallace at the organ, Martha McDonald, pianist, with soloists Florence Ralston, Hazel Denny, John Priebe, Austin Ganger, Harold Ames, Percy Chatwin, Edmond Dowd and Arthur Mildenberg, and a chorus of thirty selected voices.

The Bach cantata No. 4, sung in German, claimed the rapt attention of those attending the service in Westminster Church; the entire Bach program, under direction of Robert Hufstader, organist and director, was capably performed by the choir of thirty-five mixed voices, and instrumental ensemble, with Squire Haskin, guest organist.

An all-Bach program was performed at St. Paul's Episcopal Cathedral by Robert Hufstader, organist, Alice Mary Anderson, soprano, and Louis Cheskin, flutist.

A Twentieth Century Club and Town Club joint program enlisted as performers of the Bach-Handel music Robert Hufstader, Alice Mary Anderson, Eva Rautenberg, Harriet Lewis and Ilona McLeod Camp. Concerts also took place in Albright Art Gallery and Garret Club.

The final concert of the series by the Buffalo Philharmonic Orchestra in Elmwood Music Hall (Lajos Shuk, director) was well attended, with the audience enthusiastic over the excellent presentation of the Russian compositions. Another favorite program was the Strauss night. Plans are being completed for a summer series of concerts.

At St. Paul's Episcopal Cathedral the Mozart Requiem was given excellent production, with De Witt C. Garretson, organist, Cameron Baird, conductor, a mixed choir of fifty voices, and an orchestra of twenty.

CHORAL CONCERTS ATTRACT

The Harugari Frohsinn Society of 100 male voices, under the capable direction of Hans Hagen, and assisted by Walter Hagen, boy violinist, George Kirchmeier, pianist, and a symphony orchestra, gave an unusually effective concert in Elmwood Music Hall. The choral program was of pleasing variety and excellence of performance. Am Runenstein (unaccompanied) by Uthmann, and Germanenzug (R. Trunk) with orchestra were among the most ambitious numbers, sung with spontaneity and fine effect. Young Walter Hagen, son of the director, won an ovation for his admirable playing of the Bruch concerto in G minor, and was repeatedly recalled, modestly bowing his acknowledgment. Orchestra and pianist shared in the honors of the evening.

The Buffalo Choral Club of women's voices, with William Gomph, director, Martha Gomph, solo harpist, Bess Maasen at the piano, and Donalda Armstrong, organist, pleased a good-sized audience at Twentieth Century Club, in a well presented program of much worth. Miss Gomph's solos were brilliantly played, with excellent technic and wealth of tone color, and in response to insistent applause she granted an encore. Mrs. Allison S. Roberts is the newly elected president of the choral club.

During the recent exhibition of the Buffalo Society of Artists, musicales were an additional, enjoyable feature. C. Gordon Watkins, pianist, presented an admirable program by MacDowell, Debussy and Liszt. Nellie M. Gould, the Dorian Trio and Vincent Tirone, provided two musical evenings.

The Buffalo Orpheus, under the direction of Hugo Taubert, with William Gomph, accompanist, gave an enjoyable concert in Elmwood Music Hall. Florence Young, soprano, with Ethyol McMullen at the piano, added to the pleasure of the occasion.

MAIA BANG LECTURES

Maia Bang, violin pedagogue, lectured before two large classes in Denton, Cottier and Daniels Auditorium. Among the attendants were many prominent teachers and violinists, who expressed a desire for her return next season.

Jessamine Long has successfully accomplished many musical activities this season. As chairman of music of the Town Club and director of its choristers, eight programs and three illustrated lectures were given, a Bach-Handel and a Christmas program. At the Buffalo Museum of Science, where Miss Long had charge of the music appreciation classes, seventeen lecture programs (illustrated by local soloists and the Symphonietta Orchestra) were held, with classes of 500 children. She is also director of music at Richmond Avenue Church of Christ, and has appeared as soprano soloist with the Buffalo Philharmonic Orchestra twice during the season.

Beresford Wells, pianist, has been engaged as official accompanist for the Rubinstein Chorus (R. Leon Trick, conductor).

Mrs. John L. Eckel has issued invitations for a violin recital to be given by her artist-pupil, Ernest Cramer, in the Twentieth Century Club. L. H. M.

Chaliapin Applauded in Winnipeg

Boys' Choir and Soloists Heard—Symphony Orchestra Assisted by Resident Artists in Last Program

WINNIPEG, CAN.—Feodor Chaliapin lured 4,000 citizens to the Auditorium on April 16, the occasion being the last of the season's Celebrity Concerts directed by Fred M. Gee. The eminent basso's glamorous personality captivated the large audience at once, not only by the stately charm of his showmanship, but also by the numerous flashes of color and dramatic feeling vocally expressed. He sang a varied program of fourteen songs including encores. Ivan Basilewsky was his accompanist.

The Winnipeg Boys' Choir, under the musicianly leadership of Ethel Kinley, presented their annual concert in the Auditorium Concert Hall on April 1. As usual, they were greeted by a large and enthusiastic audience of admirers. Assisting were Clelio Ritagliati, violinist, and Harry Leifer, pianist, both musicians of fine accomplishments. Chester Duncan was accompanist for the choir, and Gordon McLean acted in the same capacity for the violinist, the work of both being in perfect balance and unity.

ORCHESTRA CONCLUDES SERIES

The Winnipeg Symphony Orchestra, under John McTaggart, gave the last program of the season on April 24 in the Auditorium. On this occasion the orchestra was assisted by other local talent, consisting of W. G. Rutherford's string orchestra, who, with Phyllis Holtby and Gordon McLean at two pianos, conducted Grainger's Handel in the Strand. Aileen Motley, Florence Enright and Beth Topper followed with the first movement of Mozart's concerto in F for three pianos. Well merited applause rewarded all the players, and there was special enthusiasm for the arrangement of excerpts from Wagner's Die Walküre for four pianos effectively interpreted by Annette Dostert. Freda Simonson, Gwenda Owen Davies and Beryl Ferguson. A. C.

Bach-Verdi Festival Successfully Held in Sunbury, Pa.

SUNBURY, PA.—A Bach-Verdi Festival was held by the Mendelssohn Club of Sunbury (John Lewis Roberts, conductor) on May 1 and 2. The club scored the greatest success of their notable career in the offerings of these two days. The festival was an outstanding event in the locality, drawing music-lovers not only from this city but from Harrisburg, Shamokin, Lewisburg, Selinsgrove, Danville, Bloomsburg, and a large delegation came by special bus from Wilkes-Barre. All the programs were given before capacity houses.

The first day brought Bach's Christmas Oratorio, in afternoon and evening sessions. Soloists were Ruth Rodgers, soprano; Clemence Gifford, contralto; Dan Gridley, tenor, and Frederic Baer, bass. On May 2 the Verdi Requiem was given, with Rose Tentoni, soprano; Myrtle Leonard, contralto; Mr. Gridley, and Julius Huehn, bass. Of the second array of soloists, all but Mr. Gridley were new to Sunbury. The chorus and assisting artists gave notable account of both masterpieces. Mr. Roberts has his forces under sensitive control, and the ensemble singing had the strength, finesse and surety which come only from arduous and effective rehearsing. Each of the soloists achieved personal success. S. L.

Maurice and Vera Kaplun Aronson Announce Summer Courses

Maurice Aronson and his wife, Vera Kaplun Aronson, pianists, are giving two summer courses of five weeks each in New York The courses extend from June 17 to July 20, and from July 22 to August 24. They are of interest to pianists, students and music-lovers.

"Dispensing with the much-maligned term 'master-classes,'" Mr. Aronson said, "our summer courses will cover all phases of a comprehensive, progressive and up-to-date course of instruction in the art of pianoforte playing. The courses comprise private instruction for every student and class instruction in interpretation and technic. Students aspiring to concert work may have their repertoire reviewed, recital programs arranged and criticized and future work planned.

"It is the object of these courses to conform to the individual requirements of the students, and each case will be treated on its merits."

Two special courses of five class lessons are to be conducted by Mr. and Mrs. Aronson in the instruction of Leopold Godowsky's Forty-six Miniatures for piano, four hands.

"These inimitable compositions are rightly a sensation in piano and pedagogic circles. Instructors who have the progress of their students (young and adult) at heart cannot afford to ignore them. The entire set of forty-six will be performed by Mrs. Aronson and myself during these courses, and each composition elucidated as to its harmonic, melodic, rhythmic and contrapuntal elements, as well as in regard to form, style, dynamics and phrasing."

Mr. and Mrs. Aronson made a special study of these miniatures under the guidance of the composer, and this winter performed them publicly in New York on several occasions. Mr. Aronson is the author of A Key to the Miniatures, which is published by the same firm that issued the music.

Desirous of reaching a wider professional field, the Aronsons came to New York from Chicago a year ago. Mr. Aronson's experience as a pedagogue extends over a period of more than three decades. For fifteen years he was the sole assistant instructor to Leopold Godowsky in Berlin and Vienna. During the World War he came to America and accepted a position on the piano faculty of the Chicago Musical College, from which institution he recently withdrew after an association of fifteen years.

Mrs. Aronson is a laureate graduate of the Imperial Conservatory of Leningrad. After pursuing further studies with Mr. Godowsky at the Imperial Royal Academy of Music in Vienna, she made her début as a concert pianist in Berlin with the Philharmonic Orchestra of that city and in recital. In America she has appeared with the Chicago Symphony Orchestra under Dr. Frederick Stock, with the Detroit Symphony Orchestra, Ossip Gabrilowitsch conducting, and the Minneapolis Symphony Orchestra, under the late Emil Oberhoffer; as well as in numerous recitals. S. T.

Doris Doe Visits Virginia and Washington

Doris Doe, contralto of the Metropolitan Opera, left New York on April 19, following her appearance in Parsifal, for Langley Field, Hampton, Va., where she visited her brother-in-law and sister, Major and Mrs. Edward Crews Black. On Easter Sunday Miss Doe sang at the Langley Field post church.

The singer went to Washington to be guest vocalist at a luncheon for Mrs. Franklin D. Roosevelt on April 29 at the Congressional Club. She also sang at a private tea for the diplomats' wives and the wives of some of the members of Congress, at the home of Mrs. Chester C. Bolton, wife of Representative Bolton of Ohio.

Washington was the scene of Miss Doe's first grand opera appearance when she sang with John Charles Thomas in Rigoletto seven years ago. Her next operatic bow was made in Germany in 1930, in the rôle of Erda in Das Rheingold. She was the only American picked for that performance presented by the Staatsoper in Dresden. Two years later the youthful American artist made her début at the Metropolitan Opera House as Brangäne in Tristan und Isolde. In February of this year Miss Doe was soloist with the National Symphony Orchestra, Washington, D. C., under the direction of Dr. Hans Kindler. Miss Doe will leave her New York home in June and go to Rhythm Hills, her farm in Bennington, N. H.

Ten Weeks' Season of Opera in Sydney Brings Rich Repertoire and Casts

Sir Benjamin Fuller's Company Applauded in German, Italian and French Works—Grainger Conducts as Guest with Conservatorium Forces—New South Wales Orchestra Heard

SYDNEY, AUSTRALIA.—The Sir Benjamin Fuller Royal Grand Opera Company season, which lasted ten weeks, has been a remarkable success. Outstanding were the Wagnerian works, Tristan und Isolde, The Flying Dutchman, Die Walküre and Tannhäuser. Tremendous enthusiasm was shown by the audiences; every seat was occupied, many subscribers booking right through the season.

Florence Austral, Muriel Brunskill, Thea Phillips, Walter Widdop, Norman Allin, Sydney de Vries, Horace Stevens and Ben Williams have left a lasting impression by their vocal art and dramatic impersonations. Maurice D'Abravanel, conductor of the specially chosen orchestra, shared the applause, the audience appreciating his musicianship, interpretation and control. The staging by Charles Moor was noted for the true historic setting and distinctive color scheme. As Isolde, Austral was in magnificent voice and with Mr. Widdop as Tristan and Miss Brunskill as Brangäne, was received by a packed audience with an overwhelming ovation.

NOVELTIES WIN SUCCESS

The first local performances of Bizet's Pearl Fishers and Johann Strauss' Die Fledermaus proved popular and were repeated during the season. Other operas presented and conducted by Robert Ainsworth were Madam Butterfly, with Francesca Duret in the name part and Browning Mummery as Pinkerton; Rigoletto, Tosca and Il Trovatore. By arrangement with the Australian Broadcasting Commission, the operas were heard over the air twice weekly throughout Australia.

STATE CONSERVATORIUM SERIES OPENED

The first in the series of State Conservatorium Orchestral Concerts for 1935 was held at the Conservatorium under the direction of Dr. Edgar Bainton. Percy Grainger, as soloist with the orchestra, gave a superb performance in the Delius concerto for which he received overwhelming applause. Recognition for Dr. Bainton's fine leadership and control was instantaneous. Under his baton the progress of the orchestra is remarkable. The program presented consisted of Brahms' Academic Overture, Mozart's Jupiter Symphony and Good Friday Music from Parsifal.

Mr. Grainger conducted, for the first time in New South Wales, his To a Nordic Princess. He added Blithe Bells, Handel in the Strand and Spoon River, after which he was recalled.

A private presentation of the musical film One Night of Love, featuring Grace Moore, was held at Prince Edward Theatre. The enthusiasm of the large audience was remarkable. At the Liberty Theatre, to which it was transferred, the production is being acclaimed in its fourteenth week as a triumph in recording, acting and staging.

NATIVE OPERA HAS PREMIÈRE

Under the direction of F. W. Thring and produced by Claude Flemming, The Cedar Tree, an Australian opera which had its première and a successful season in Melbourne, opened at the Criterion and is attracting large and interested audiences. The talented musician Varney Monk, who also wrote Collits' Inn, has now established herself as a composer of authentic Australian musical plays. The Hawkesbury River is where the scene of the plot is laid. The music is full of beautiful melody. The Ballet of the Bush Birds, with Patricia Edie's impersonation of the lyre bird, was attractive and true to nature.

Gladys Moncrieff, a popular artist, was recalled many times, especially for her singing of the Coo-ee Song. The libretto was written by Edmund and Helen Barclay in collaboration with Varney Monk.

NEW SOUTH WALES ORCHESTRA APPEARS

The first of the six concerts to be given by the New South Wales State Symphony Orchestra, conducted by Dr. Edgar Bainton, was held at the Town Hall. The program, which proved popular, comprised Wagner's prelude to Die Meistersinger; Rimsky-Korsakoff's Scheherazade; Dvorak's Slavonic Dances; Strauss' tone poem, Don Juan; Rossini's overture to William Tell. Mme. Goossens-Viceroy sang artistically and with beauty of tone Weber's Softly Sighs and Bruch's Ave Maria, for which she was recalled. At the close of the program Dr. Bainton received rousing applause, in which he invited the members of the orchestra to share.

SYDNEY EISTEDDFOD FOR AUGUST

The City of Sydney Eisteddfod will be held in August. The Lord Mayor Alderman Parker presided at a recent meeting at the Town Hall. Prizes and trophies valued at £120 have already been donated. Adjudicators have been selected from the States for the musical section.

Alfred Hill, retiring from the staff of the State Conservatorium, has on his return from Melbourne opened a Music Academy at Nicholson House. The faculty, to which there will be additions, comprises Alexander Sverjensky, Richard McClelland, George White, Robert Miller, Ernest Llewellyn, Cedric Ashton, and has the coöperation of Doris Fitton, director of the Independent Theatre. Mr. Hill's opera Auster is to be produced in Melbourne under the direction of Sir Benjamin Fuller. The cast will consist of Florence Austral, Horace Stevens, Browning Mummery and Isolde Hill.

The first winner of the Melba Scholarship, which is valued at £300 per year, was Hinemoa Rosieur of Auckland, New Zealand. The scholarship is derived from a bequest of Dame Nellie Melba of a sum of £3,000 "in the hope that another Melba may arise."

To commemorate the 250th birthday anniversary of Handel and Bach, the Australian Broadcasting Commission are giving twelve National programs of music, relayed from Sydney and the Melbourne studios, during the period from the end of March to August.

ELIZABETH PLUMMER.

Wilfrid Van Wyck, London Manager, Visits Continent

LONDON.—Wilfrid Van Wyck, London impresario, who recently visited the United States, is on a European tour which has taken him to Leningrad, Moscow, Helsingfors, Riga, Stockholm, Oslo, Copenhagen, Berlin, Amsterdam and Paris. At present he is in Prague, whence he leaves for Vienna, Budapest, Zürich, Warsaw and Brussels. Mr. Van Wyck has been visiting these countries in connection with appearances there of such artists as Josef Hofmann, Efrem Zimbalist, Harold Bauer, Josef Lhevinne and Lea Luboshutz. Among others who are under Mr. Van Wyck's management next season are Winifred Christie, Dusolina Giannini and Edna Thomas. Dr. Hofmann, who is returning to Europe next season, is already fully booked.

Erb Conducts Home Concert at Lafayette College

The home concert of the Combined Lafayette College Musical Clubs (John Warren Erb, conductor), assisted by the Lafayette Faculty Glee Club and soloists took place on April 25 at Pardee Auditorium, Lafayette College, Easton, Pa. The accompanist was Thomas Edwin Yerger. One of the numbers sung by the Lafayette Glee Club was The Fighting Marquis (Erb-Adams). Other offerings by soloists, the various choruses or the combined groups were by Campbell-Tipton, C. Villiers Stanford, Chalfant and others. Assisting artists were Capt. George Hedge and William Hess, tenors; L. Forrest Free, F. Ernest Pulse and Robert Duer, baritones.

Vladimir Padwa for Westerly, R. I.

Vladimir Padwa, pianist, touring with Elman, has been engaged for four recitals in Westerly, R. I., by the Music Club of that city, sponsored by Clyde Burrows, baritone, who also appears on the program. Others booked in the series are Amato, Strockoff, Juht and Nikolina.

Jeritza Concludes San Carlo Opera Guest Engagement

Maria Jeritza's engagement as guest artist with the San Carlo Opera Company has been completed. On May 4 the company closed its season, one of thirty-six weeks, which included visits to more than sixty cities. Most of the cities on the itinerary heard twenty-one operas given by the organization.

VERNA
OSBORNE

Coloratura Soprano

Town Hall Recital
April 8, 1935

Receives high praise of New York Press

N. Y. Times—April 9th

Popular Radio Singer Applauded for Town Hall Program (headline)

Miss Osborne's program, as before, was almost wholly away from the beaten path of recitalists, remote also from the customary repertory of which she is already a popular singer on the air. Miss Osborne proved a pleasing singer from the melodious Mozart which she finished with a warm, flutelike top note, to the later and varied styles of modern German and French and colloquial English. She sang with singularly even tone, combining technical precision and musical feeling.

Herald-Tribune—April 9th

Discloses flawless intonation in tricky Strauss Aria (headline)

Miss Osborne's program happily avoided the thrice familiar course ordinarily pursued by the average singer in our concert halls. Miss Osborne has one prizable attribute essential to a successful delivery of Strauss's notoriouly tricky aria; her intonation is flawless and she experienced no difficulty in negotiating intervals at the sight of which most sopranos pale. Her range too, is sufficiently wide to permit her to encompass its topmost flights. It was, taken by and large, a workmanlike achievement and as such commanded respect.

N. Y. American—April 9th

Verna Osborne, an attractive coloratura soprano, gave her second annual song recital at Town Hall last evening and favorably impressed a friendly audience. A pleasing pace was set in the opening number, Mozart's "Ch'io mi scordi di te", ending with a beautifully clear and well-sustained top note. Her technic and interpretative ability were of a high order. Following the classic aria by Mozart, Miss Osborne sang the interesting "Poem de L'amour et de la mer" by Chausson, ably differentiating each of the five sections with taste and musicianly comprehension.

N. Y. Sun—April 9th

Some unfamiliar vocal music, all of it interesting, was the feature of a recital last night by Verna Osborne. She has more than a modest command of the technic necessary to sing florid music, especially in the detail of intonation, which was consistently excellent last night. Miss Osborne is the possessor of a comprehensive skill in florid singing. The top D's or E flats in both were well produced. Miss Osborne commanded a very clear diction in English and just the right manner for these songs. A warm musical feeling throughout the evening was strongly in evidence.

World-Telegram—April 9th

Miss Osborne has a voice of fresh, unspoiled quality, capable of negotiating knotty fioritura. The high notes that sprinkled her program she managed with surprising deftness. Moreover, her intonation was beyond reproach. She displayed musicianship, care, and clarity of interpretation.

Daily Mirror—April 9th

Miss Osborne has developed immeasurably. It seemed to me last night that she is on the way to becoming a coloratura of first rank in the recital field. The aria of Zerbinetta and six songs by Chausson, entitled, "Poem de L'amour et de la mer" were points of exceptional achievement.

Management NBC ARTISTS SERVICE
30 Rockefeller Plaza, New York George Engles, Managing Director

Symphonic, Choral and Recital Programs by Chicago Artists

Resident Musicians Prominent in Week of Music—Marie Morrisey Heard with Business Men's Orchestra—Cara Verson, Maude Key Shelton and Cybella Abt Appear

CHICAGO.—Now that the San Carlo Opera Company has closed its season at the Auditorium, the local musicians have their innings in supplying concert-goers with musical offerings of every description. During the past week symphonic concerts, choral singing and recitals brought to the fore many of Chicago's organizations and artists, as well as numerous talented young artists.

BUCHHALTER DIRECTS BACH FESTIVAL

It was an undertaking for Isadore Buchhalter to present eleven of his pupils in a Bach festival, yet the Chicago pedagogue is a recognized authority on Bach and his students—many of them very young—have been taught how to approach the works of the great master. This festival was auspiciously opened on May 5 at Curtiss Hall and a second program was given on May 12. At the first the hall was packed to overflowing. Sylvia Seelig and Elaine Hochbaum gave the premier Chicago performance of Maier's transcription for two pianos of the two-part inventions. These two little girls made a hit with the public. This was by no means due to their tender years, but really to their excellent interpretation. Patricia Ann Levit, heard in the Italian Concerto, disclosed a solid technic and imaginative gifts far above her years. Jeanette Albert, another youngster, displayed unusual pianistic ability in Mortify Us by Thy Grace (transcribed by Rummel), the prelude and fugue in D sharp minor and the overture from the twenty-eighth cantata (transcribed by Saint-Saëns).

Listed on the program also were Dorothy June Girson, who played the allegro from the C minor concerto, and Knox Hill, who was heard in the French Suite in E major. The main feature of the first program was the D minor concerto for three pianos, superbly performed by Jeanette Albert, Marvin Jacobs and Laura Mayer with the assistance of the Joseffer String Quartet, and under the direction of Max Bendix. The cantata, Praise Jehovah All Ye People, was sung by Helen Protheroe, soprano.

SAM RAPHLING IN DÉBUT

Unless memory serves us wrong, several years ago as one of the judges at a contest held at the Chicago Musical College we cast our vote for a young pianist by the name of Sam Raphling, and we feel confident that it is the same young man who was presented by Harry Zelzer in piano recital at the Studebaker Theatre on May 5. In a program that contained the Liszt B minor sonata, the Schumann Carnival, a group of Chopin and one by Stravinsky, the young virtuoso of the keyboard displayed a tone of rare beauty, impeccable technic and much imagination.

BRITISH CELEBRATION PROGRAM

In commemoration of the twenty-fifth anniversary of the accession of King George of England, a concert was given at Orchestra Hall on May 6. Those who participated in the festivities included the choir of St. James' Episcopal Church, the Chicago Scottish Choral Society, the Welsh Male Choir and Amy Neill, violinist.

EVELYN WHITE GIVES RECITAL

Evelyn White, winner of the Society of American Musicians piano contest, gave her recital under Bertha Ott, at Kimball Hall on May 7. For her début the talented young pianist had chosen a diversified program enlisting compositions by Bach, Beethoven, de Falla, Brindel, Stravinsky, Griffes, Poulenc, Schumann and Chopin. This young woman, now nineteen years of age, won an appearance with the Chicago Symphony Orchestra in the concerts of the young people's series when only fourteen years old. At that time by her lucid performance of the Grieg concerto she gave promise which she now fulfills. Like most pianists of our day, her technic is accurate and her playing already suggests a mature artist. Her touch is velvety, especially in piano passages, and she seems equally fitted to interpret the classics and the moderns.

BELL TELEPHONE COMBINED CHORUSES

The boys and girls from the Illinois Bell Telephone Company gave their fourteenth annual concert at Orchestra Hall on May 8. The Bell Telephone Chorus, founded by the late Daniel Protheroe, occupies an enviable place among our amateur singing organizations. Under the direction of Robert Gomer Jones, their new leader, the combined choruses voiced songs by Protheroe, Bach, Jones, Pinzuti and Sullivan in telling fashion and with good enunciation. The soloists were Helen Protheroe, soprano, and Robert Macdonald, pianist.

CONTEST WINNERS HEARD

Six pianists, winners of the primary and junior contest of the Society of American Musicians, made their awarded recital appearance under the direction of Bertha Ott, at Kimball Hall on May 3. Ranging in age from eight years to seventeen, the contestants were Lada Bubenicek, Dorothy Rice, Cesar Giovanni, Barbara Jean Hull, David Geppert and Elaine Robbins. Each in a group of miscellaneous numbers, substantiated the verdict of the judges by talents and pianistic knowledge above the average.

GLENN DILLARD GUNN AND DAUGHTER, JANET

At the recital which she gave at the Jewish People's Institute on May 7 under the direction of Marcia Schupac and Bertha Ott, Janet Gunn had the able assistance of her eminent father, Glenn Dillard Gunn, pianist, lecturer, pedagogue and critic of the Herald-Examiner. Mr. Gunn gave explanatory remarks on the various selections which Janet played. In a program including Busoni arrangements of Bach numbers, Rameau-Godowsky, Chopin, Rachmaninoff, Brahms and Liszt compositions, Miss Gunn showed herself a pianist of ability. At the age of thirteen she made her début as soloist at one of the children's concerts of the Chicago Symphony Orchestra, which her father conducted.

SACERDOTE STUDENT SINGS

Beatrice W. Brooks, from the Sacerdote studios, gave a recital in Curtiss Hall on April 24. She sang a repertoire ranging from Gretry to Hageman and Wolf-Ferrari with a voice of lovely texture, showing splendid facility in interpretation of moods, enhanced by perfect diction and outstanding charm of manner.

MORRISEY SINGS WITH BUSINESS MEN'S ORCHESTRA

At its last concert of the season, in Orchestra Hall on April 9, the Business Men's Orchestra, under the direction of George Dasch, brought Marie Morrisey as soloist. The popular contralto chose to sing the recitative and aria from Tschaikowsky's Jeanne d'Arc and brought to the fore the vocal qualities that have placed her so high among our leading singers. The gorgeousness of her tones was matched by her clear enunciation of the French text and her fine artistic style. After several recalls she offered as encore the Bizet Agnus Dei, which, beautifully sung, won her another ovation.

The more we hear the Business Men's Orchestra the more impressed are we with the prowess of this excellent organization, made up entirely of amateurs with whom music is an avocation. The 115 men composing its personnel give their time for the cause of good music and at their annual concerts they show the result of good training and play as so many professionals. Tschaikowsky's Pathétique Symphony, the backbone of the program, superbly performed, awoke the enthusiasm of the large and friendly audience. Other symphonic numbers were Glinka's Russlan and Ludmilla overture and Smetana's The Moldau.

CYBELLA ABT FULFILLING ENGAGEMENTS

Cybella Abt, soprano of the Chicago Opera Company, furnished the program for the American Theosophical Society in Wheaton, Ill., on April 28. She will be heard in the new series of popular priced People's Civic Concerts under the direction of Marcia Schupac and Bertha Ott at Kimball Hall on June 10. Mrs. Abt is also engaged for a recital at Whiting, Ind., on June 25.

MAUDE KEY SHELTON AT UNION LEAGUE CLUB

The Gamma Kappa Gamma national sorority engaged Maude Key Shelton, soprano of the Chicago Grand Opera, to give the musical program at the Union League Club on April 12. With the assistance of Mildred Huls, accompanist, Miss Shelton sang operatic arias so effectively that several encores had to be given during her well arranged program.

CARA VERSON PLAYS AT ARTS CLUB

Cara Verson's playing of a group of modern piano numbers lent both novelty and interest to the program given by the professional musician members of the Arts Club on May 10. Miss Verson played with the knowledge and keen insight of one who has devoted herself to the exclusive study and presentation of the moderns. Her technic and pianistic ability are such as to enable her to offer illuminating interpretations. Manuel de Falla's Farruca, Gaspar Cassado's Alhambra and Gustavo Pittaluga's Danza were so well played as to earn the pianist the appropriation of the discriminating gathering.

JOINT RECITAL

Lulu Giesecke Butler, violinist, and Harriet Parker, pianist, were heard in a joint recital at Kimball Hall on May 9. Judging Mrs. Butler from her playing of the Bach concerto in A minor, she is a violinist whose schooling is excellent and who should win an enviable place in her chosen field of endeavor. Miss Parker has also much to recommend her to the musical public. Her performance of the Schumann concerto in G minor disclosed imagination, good tone and strong, flexible fingers. Both young artists met with the full approval of a large audience.

ART INSTITUTE SERIES

The second program of the Art Institute Series given in Fullerton Hall on May 10 featured Dorothy Crost and Bernice Jacobson, pianists, and Harold Van Duzee, tenor, from the Chicago Musical College. The Misses Crost and Jacobson programmed among other offerings, Ganz' whimsical Animal Pictures, which they played with fine understanding and pianistic ability. After the Coronation Scene from Moussorgsky's Boris Godounoff ,they added Strauss' Blue Danube Waltz.

In a group by Rimsky-Korsakoff, Claude Debussy, Rudolph Ganz and Richard Strauss, Mr. Van Duzee disclosed a tenor voice of good quality, used with consummate artistry, and his enunciation was so clear that not a single word was lost. He, too, met with the full approval of the public.

CHICAGO MUSICAL COLLEGE ACTIVITIES

Werner Zepernick, from the studio of Rudolph Ganz, appeared in recital before the American admirers of German art at Lyon and Healy Hall, on April 26.

Isabel Laughlin, pianist, and her teacher, Silvio Scionti, and Bessie Brown, contralto pupil of Mme. Gardini, presented the musical program at the Three Arts Club on April 28.

The following recitals were given recently in the Little Theatre: Mildred Greenberg, artist studying with Mr. Scionti, assisted by Robert Smith, student of Daniel Saidenberg, April 23; Dosha Dowdy, pupil of Mr. Scionti, assisted by Marcella Hendricks, student of Victor Chesnais, April 27; honor program by pupils of the preparatory department, April 28; Florence Rosenberg, artist studying with Mr. Scionti, assisted by Bessie Brown, working under Mme. Gardini, April 30; recital by Margery Smith, soprano, and Berton Coffin, baritone, students of Graham Reed, May 2.

In the regular monthly piano recital by members of the junior preparatory department given on April 18, pupils appeared from the following studios: Frances Forthingham, Alma Anderson, Berenice Jacobson, Meda Steele, Dorothy Crost, Dorothy Mendelsohn, Anna Sevin, Mabel Wede Hunter and Silvio Scionti. The Anah Webb String Quartet also appeared.

Alyce Lavinia Martin, pianist, of Viola Cole Audet, played for the twenty-fifth anniversary of the Union Charity Club on April 12. April 16, she played on the Handel program at the Chicago Music Association and on April 19, for the Chicago Woman's Club. On April 28 Miss Martin was soloist at the South Side Civic Club meeting. Manon Kubert was heard at the meeting of Sigma Alpha Phi in the Congress Hotel on April 28. Mabel Rosenstein appeared recently on the program given at the Illinois Woman's Athletic Club.

Mildred Knos, student of Rudolph Ganz, played two groups of piano solos for the Chicago Woman's Musical Club on April 25 at the Medinah Club.

Jean Williams, artist-pupil of Miss Margolies, appeared in recital at the Little Theatre on May 7.

Mildred Rosenstein, studying with Viola Cole-Audet, played at the Jewish People's Institute, April 28. June Logge, from the same studio, appeared in recital at the Fort Steuben Hotel, Steubensville, O., on April 23. Marion Moore will make her formal début at Kimball Hall on May 25.

Student recitals have been given as follows: Miss Gillam's pupils, May 5; Harold Van Duzee, tenor, and the duo pianists, Dorothey Crost and Berenice Jacobson, at the Fullerton Recital Hall, Art Institute, May 10; in the Little Theatre, Naomi Smith, student of Mollie Margolies, and Louis Dvonch, pupil of Max Fischel, May 14; students of Mabel Wrede Huner, May 16; Eleanor Harris Burgess, demonstration of Dalcroze Eurhythmics, May 18; preparatory department monthly program, May 17.

Hilda Ohlin, soprano, and Robert Long, tenor, from the studio of Graham Reed, presented a program at the Medinah Michigan Club on May 15. Jean Pilon, baritone, artist pupil of Mr. Reed, sang at the Good Friday Services in the Bishop Cheney Memorial Reformed Episcopal Church, Evanston. Le Roy Bartholomew, tenor, from the same studio, was soloist for the Easter Sunrise Services participated in by five churches on the Lake Shore Lincoln Memorial, Milwaukee, Wis. On April 22 Mr. Bartholomew sang for the Milwaukee Lions Club at the City Club.

AMERICAN CONSERVATORY NOTES

The final contest for singers for appearance on the commencement program will be held in Kimball Hall on May 18. The final

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contest for violinists will be held on the same afternoon.

Rudolph Reuter, pianist, appeared at the Drake Hotel on May 5 in a recital that was sponsored by the five local chapters of Phi Beta Fraternity.

Esther Goodwin sang the contralto solos in the presentation of Elijah by the Chicago Christian College at Fenger High School on May 17.

Alice Burrow presented her voice students in a program on May 12 at Kimball Recital Hall. Mildred Waugh was the accompanist.

Ruth Rubenstein, concertmaster of the Chicago Children's Festival Orchestra, was heard in a violin solo at the annual concert given by this organization in Orchestra Hall on May 10. Miss Rubenstein is a pupil of Scott Willits of the faculty.

Richard Kesner, violinist of Herbert Butler, appeared in a recital for the Central Association of Elanore Clubs of the city on April 28.

The Levy Club, composed of pupils from the Heniot Levy studio, gave a musicale in the conservatory recital hall on May 12.

Piano students of William Haeuser were heard in recital in the Studio Theatre, on April 27.

Pianists of Helen Rauh, violinists of Henry Sopkin and a voice student of John Thut appeared in recital on May 9.

Howard Silberer, pupil of Rudolph Reuter, appeared as accompanist recently for the Civic Music Association of Dubuque, Ia.

Mary Cooke, soprano, student of Karleton Hackett, sang at the annual meeting of the Western Springs Woman's Club on April 26. Miss Cook also appeared as soloist before the Men's Club of the First Presbyterian Church of Highland Park on April 24. Lela Hamner was the accompanist for these programs.

Henry Kalinowski, pupil of Scott Willits, with Wayne Chapman, student of Earl Blair, as accompanist, was guest soloist at the annual concert of the Gethsemane Danish Lutheran Church Choir. Chester Szypulski, pupil in the public school music department, is the director of music at this church.

Herbert Butler and Henry Sopkin served as judges in the Illinois State High School Music Contest held in Chicago Heights on April 27. Among conservatory students who were winners in this divisional contest were Marjorie Berg, Helen Leach, Dorothy Huxhold and Eleanore Bartsch, students of Aletta Tenold, Lela Hammer, Esther Huxhold and Ruth Alexander.

Walter Meroff, baritone, sang the rôle of the High Priest in Samson and Delilah, presented by the Civic Arts Association in Louisville, Ky., on May 6.

Paul Stalmann, violinist, pupil of Mr. Butler; Edmund Baldini, cellist, student of Hans Hess, and Leo Heim, pianist, pupil of Allen Spencer, played a group of ensemble numbers at a musicale given in honor of distinguished Japanese guests at the Temple Methodist Church parlors on April 24.

Leona Funk, cellist, student of Ann Slack appeared in the Lyon and Healy series of recitals on April 27.

Voice pupils of Theodore Harrison and piano students of Kurt Wanieck gave the program for the regular Saturday afternoon recital of May 4 at Kimball Hall.

RENÉ DEVRIES.

Concerts at Syracuse University

SYRACUSE, N. Y.—The annual recital of Theta Chapter of Phi Mu Alpha Sinfonia took place on April 30 in the hall of John Crouse Memorial College of Syracuse University. The program included the first Syracuse performance of Gail Kubik's trio in A minor, the prize-winning compositin in the National Composers Contest Phi Mu Alpha for the year 1934. Other music heard was by Bach, Manfredini, Arne, Schumann, Morgan and Mozart, which included organ, piano and vocal music and instrumental ensembles. The piano passage was the Italian Concerto of Bach, arranged for solo piano and second piano, four hands, by A. Siloti. Participants in the evening's offerings were Leo Ayen, organ; Lyman Hurd, flute; Paul Schmidtchen, cello; Walter Coddington, Howard White, Herbert Livingston, Noble Gilpin, Richmond Gale and Robert Morgan, piano; Theodore Adoff, Frank Mele, George Marquise and Harold Carpenter, violins; Theodore Adoff, viola. A high standard of performance was maintained.

On May 3 a senior recital was given in the same auditorium by Edith Gregson, organist (pupil of Prof. Vibbard) and Ruth Dowd, soprano (student of Dean Butler). Assisting Miss Gregson were Prof. Ernest Finch, cellist, and Elizabeth Love, harpist. Lillian Dewald was at the piano for Miss Dowd. Instrumental excerpts were by Krebs, Seder, Guilmant and Karg-Elert; the vocal items from the works of Verdi, Bantock, Sibella and Mednikoff. The young artists acquitted themselves with skill and musicianship, reflecting much credit on their teachers. Both received due measure of enthusiastic applause.

S. T.

Robert Braine Active as Composer

Robert Braine, composer, pianist, arranger and conductor, has a long list of works to his credit. These include songs, pieces for the piano, orchestral and chamber scores, and three operas. Prominent publishing firms of New York, Boston, Philadelphia and other cities have issued his compositions. His orchestral work, SOS, premiered by Walter Damrosch in 1928, has been played since by the New York Philharmonic, the Portland Symphony Orchestra, the Pasdeloup Orchestra of Paris, the Harrisburg Symphony, the NBC Symphony, the Columbia Broadcasting Symphony and other organizations. Also among his frequently performed works is Phantasy, for chamber orchestra, which has been played over the NBC networks and by the Barrère Little Symphony, with the composer at the piano.

Dr. Louis Bailly Concludes Successful Season in Philadelphia

Dr. Louis Bailly, head of the chamber music and viola departments at the Curtis Institute of Music, has concluded another season as conductor and artistic director of the chamber music concerts at the Pennsylvania Museum of Art, Philadelphia. This course has extended over seven seasons and is presented free of charge. The object is to provide the general public, particularly those to whom regular concerts are not available, with opportunity to enjoy music and performances of high standard. Dr. Bailly endeavors to draw up programs of an eclectic nature, comprising excerpts from the writings of the earliest composers to compositions of contemporaries. The programs are not stereotyped, and numbers are rarely repeated. Five of these concerts are given seach season, and the average attendance is 3,000.

This year the dates of the course were November 11, December 16, February 10, March 10 and April 14. There were piano solos, numbers for voice and piano, voice and string quartet, various instrumental combinations, and string orchestra. Among composers represented were Bach, Handel, Purcell, Rameau, Brahms, Chopin, Debussy,

(*Photo by the Ellis Studio*)
DR. LOUIS BAILLY.

Rachmaninoff, Chausson, Stravinsky, Nin, Bloch and many others. Traditional music included a fifteenth century air for the lute, arranged for chamber orchestra. Several seasons ago the first secular performance in America of Fauré's Requiem for orchestra and chorus was given under Dr. Bailly's baton at these museum concerts. Afterward, he conducted the work in Carnegie Hall, New York.

New York Concerts

May 6

The Sittig Trio That euphonious ensemble the Sittig Trio delighted a large audience on Monday afternoon at the Barbizon-Plaza. The group is composed of Margaret Sittig, violin; Edgar H. Sittig, cello, and Frederick V. Sittig, piano. Playing trios by Handel, Beethoven and Arthur Foote, they revealed once more to their New York following the sympathy, balance and unity which make their composite tone so pleasing, flexible and rich in color. The pianist and Miss Sittig joined in the Mozart sonata in A. In this melodic work the violinist displayed smoothness of execution, tonal warmth and fine appreciation of the poetic content. She was lavishly applauded. Those attending this program gave cordial approbation to all the offerings of the three, bringing them back for bows, and at the end for an encore.

Anatol Rapoport A Town Hall evening audience of large proportions greeted Anatol Rapoport, young Russian-American pianist, at his New York début recital.

The listeners were regaled with a comprehensive program: prelude and fugue, D major, Bach-Busoni; sonata, A major, Scarlatti; Gavotte Variée, Rameau; Chaconne, Bach-Busoni; two intermezzi (op. 116, No. 2, and op. 118, No. 6) Brahms; impromptu, op. 142, No. 4, Schubert; Hommage á Rameau, Debussy; toccata, Prokofieff; Nocturnal Tangier, Twilight Fantasms, Poeme Macabre, Godowsky; Funerailles, Liszt; Campanella, Paganini-Liszt-Busoni.

Rapoport quickly proved his experience—he has made many European appearances—as well as his ordered mastery of the music he interpreted. He has secure artistic grasp and decided sense of style. His chief bent is toward serious presentation, with the intentions of the composers uppermost.

In the opening Bach-Busoni number, the outstanding qualities were clarity, vigor, and scholarly insight. Delightfully archaic atmosphere invested the performance of the Rameau opus. The Chaconne was proclaimed in broad and "orchestral" fashion, the piano being made to reveal its full complement of sonority but always free from harsh dynamics.

Rapoport understands thoroughly the moody fancies of Brahms and made highly appealing matter of the two intermezzi. The Schubert piece was an exhilarating feat of delivery, with rippling passages of virtuoso speed, and melodic content engagingly preserved. The player has a finger technic of unusual brilliance and security.

Lovely poetizing and a wealth of charmful nuances came to light in the Godowsky music. The composer was present and shared in the applause bestowed on his effective interpreter.

Dash and dexterity marked the playing of the toccata and Campanella, and suffused beauty of tone materialized in the example by Debussy.

This was altogether a most gratifying recital, and the hearers made enthusiastic record of the fact that Rapoport has established his right to be considered a significant future factor in the pianistic activities of New York.

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Witherspoon's Passing Widely Mourned

(*Continued from page 5*)

Mr. Witherspoon's death was a serious loss to music, and many eminent figures expressed their profound sorrow, for he numbered among his friends a host of prominent personages in the art and social worlds. Among these was Giulio Gatti-Casazza, who only a few weeks previously had presented to him his most highly prized memento, a Napoleonic medal that Mr. Gatti had carried for twenty-seven years as a good luck charm, with the following words: "Take this little mascot which has been mine for all the years I have been at the Metropolitan. May its good luck follow you." Mr. Witherspoon had said to interviewers, "I value this little mascot of Gatti very highly and I only hope I shall have his success." On being apprised by cable of the death of his successor, Mr. Gatti-Casazza cabled the following message: "I am extremely moved and terribly sorry to learn this sad news. I had no idea when I left New York that I would not see my good friend again. I left him seemingly in good health and no one could have imagined that he would pass away so soon. Will you excuse my saying no more now, as I am quite unstrung by the news. I mourn a great man, musician and friend."

Among others who made individual expression of their sorrow were Cornelius N. Bliss, Allen Wardwell, Ernest Hutcheson, Daniel Edward Sawyer, Betrah Baur, Mrs. Christian R. Holmes, Walter Damrosch, Lucrezia Bori and many others.

800 Attend Funeral Services

On the afternoon of May 13, last tributes were paid Mr. Witherspoon by friends and associates of the music world in a simple funeral service at St. George's Protestant Episcopal Church, New York City.

About 800 persons, some of whom had come from Chicago, where Mr. Witherspoon taught and directed the Civic Opera, were present. Representatives of the board of directors and the artistic, administrative and stage staffs of the Metropolitan and colleagues of the Juilliard School of Music, where Mr. Witherspoon was to have taught this Summer, were among them.

The Rev. Dr. Karl Reiland, rector of St. George's, officiated at the service, assisted by the Rev. J. Philip Anschutz and the Rev. Clyde H. Roddey, assistant rectors. There was no eulogy.

Organ and choir music were under the direction of George W. Kemmer, organist and choirmaster of the church. The sixty men and women of the vested choir sang the Bach chorale, Commit Thy Way, O Pilgrim; Isaac Watts's hymn, O God, Our Help in Ages Past and the Dresden Amen. A solo voice sang I Heard the Voice of Jesus Say.

As the honorary pallbearers walked to the door at the end of the service, the choir sang The Strife Is O'er. The organ played Luther's hymn, A Mighty Fortress Is Our God, as the coffin was lifted and carried from the church. The widow and about fifty friends followed the hearse in ten automobiles to Woodlawn Cemetery, where burial took place.

The largest floral piece beside the coffin was a wreath of purple tulips and yellow jonquils from the artists of the Metroplitan. There also were floral tributes from Mr. and Mrs. Edward Ziegler, Mr. and Mrs. Lawrence Tibbett, Rosa Ponselle, Steinway and Sons, Marion Telva, the class of '95 at Yale, the Bohemian Club of New York and the Bohemian Club of Chicago, which Mr. Witherspoon founded.

The honorary pallbearers were:

Paul D. Cravath, Allen Wardwell, Cornelius N. Bliss, John Erskine, Ernest Hutcheson, Walter Damrosch, Parker Sloane, Dr. Frederick Wilson, George T. Adee, A. Seton Post, Carl Ahlstrom.

Those who attended the services included:

Mrs. Christian R. Holmes, Rosa and Carmela Ponselle, Rose Bampton, Marie Rappold, Dorothee Manski, Marion Telva, Carrie Bridewell, Merle Alcock, Doris Doe, Grace Divine, Margaret Halstead, Amanda Fabbris-Spanuth, Camille Croue, Jeannette Vreeland, Hildegarde Hoffman-Huss, Mrs. Florence French of Chicago and Baroness Katherine von Klenner.

Also Frederick Jagel, Allen Hinckley, Francis Rogers, Max Altglass, Pompillo Malatesta, Philip Crispano, Fred Hosli, Luigi and Marino Villa, Earle R. Lewis, Jules Judels, Frank A. Wenker, Giorgio Polacco, Giuseppe and Cesare Sturani, Gino Castro, Karl Riedel and Giuseppe Bamboschek.

Also Frederic Potts Moore, George A. Wedge, Oley Speaks, Henry K. Hadley, Isadore Luckstone, George Barrere, Sigismond Stojowski, Alexander Russell, Percy Rector Stephens, Jacques Gordon, Edwin Franko Goldman, Richard Stokes, Albert Janpolski, Max Rabinoff, Fortune Gallo, Richard Copley, F. C. Coppicus, Fitzhugh Haensel, William Thorner, Howard Potter and many others.

An Eminent Career

Born in Buffalo on July 21, 1873, the son of the Rev. Orlando and Cora Taylor Witherspoon, Mr. Witherspoon sang in the glee club at Yale University, from which he was graduated in 1895 with the degree of Bachelor of Arts. In New Haven in the same year he made his formal début in a recital.

After his graduation he studied drawing and painting at the Yale Art School and singing under teachers in New York, London, Paris and Berlin, among them Dubulle, G. B. Lamperti, Sir Henry Wood, Max Treumann, Walter Hall, Capoul and Bouhy. He also studied acting with Capoul and Anton Fuchs in Munich.

His operatic début was made as Ramfis in Aida with Henry W. Savage's Castle Square Opera Company in 1898. He remained with this troupe for two years, singing a variety of rôles. He also appeared in opera in England.

In 1908, Mr. Gatti-Casazza's first season as general manager of the Metropolitan Opera, Mr. Witherspoon was engaged to sing leading bass rôles with that organization, and remained with the company for eight years. He made his Metropolitan début on November 26, 1908, when he sang music of Titurel in Parsifal.

Between that date and 1916 he appeared in about twenty-five important rôles, among these being the Wagnerian parts of King Henry in Lohengrin, King Marke in Tristan und Isolde, the Landgrave in Tannhäuser and Gurnemanz in Parsifal. He also sang Sarastro in Mozart's Magic Flute and created the rôle of Arth in the world première

THE LATE HERBERT WITHERSPOON

on November 14, 1912, of Parker's Mona, the $10,000 American work commissioned by the Metropolitan. During this period Mr. Witherspoon was much in demand as a soloist at festivals in many parts of the country.

Mr. Witherspoon engaged in concert tours in the United States, Canada and Europe, touring with the Theodore Thomas Orchestra, the Pittsburgh Orchestra and other distinguished musical organizations and societies. He appeared as soloist with the New York Symphony Society, the Mendelssohn Choir, of Toronto; the Cincinnati Biennial Festivals and the Worcester Festivals. In England he sang on festival programs at Sheffield, Norwich and Norfolk and sang with the Liverpool Philharmonic.

Mr. Witherspoon was vice-president and director of the Chicago Civic Opera Company in 1931, when it was wiped out by the collapse of the Samuel Insull enterprises. He was president of the Chicago Musical College from 1925 to 1929, and director of the Cincinnati Conservatory of Music from 1932 to 1933. During the Chicago Century of Progress Exposition of 1933 he was chairman of music. As a teacher of singing, he held an eminent place. He was instrumental in founding the American Academy of Teachers of Singing in New York in 1922 and was its chairman until 1926. He had lectured throughout the country on Music as a Vital Factor in General Education and was the author of Singing and Thirty-Six Lessons in Singing for Teacher and Student.

Mr. Witherspoon had been married three times. His first wife, Greta Hughes, sister of Rupert Hughes, the author, divorced him in 1915. His second wife, Florence Hinkle, noted soprano, died in 1933. On April 4, 1934, he married Mrs. Blanche Skeath, a daughter of Henry E. Sternberg, of Columbus, Ohio.

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Chicago.—A pioneer among Chicago's institutions of musical education, the Chicago Musical College this summer will be represented in over one hundred universities, normal schools, and colleges of the country. On many faculties there are found teachers of piano, voice, violin, organ, band, orchestra, theory, music education and public school music who have received their degrees, have had special study, collegiate work or graduate study at the college. Space permits mention of only a few of the teachers now active, whose preparatory schooling comes under one or more of these categories. They include: Eldon Allen Ordrey, Arizona State Teachers' College, Flagstaff; Marian A. Lawton, Washington State Normal School, Cheney; Miriam Fox Withrow, Fresno (Cal.) State Teachers College; Valona Brewer and Christian Jordan, Louisiana State Normal College, Natchitoches; Robert Carter and Lucile K. Wachtel, State Teachers' College, Hattiesburg, Miss.; Edna M. Hurd, State Teachers' College, Buffalo, N. Y.; Paul Philemon Kies, State College of Washington, Pullman; Herschel Coffee, West Texas State Teachers College, Canyon; Franklin Madsen, Florence Jepperson Madsen and William F. Hanson, Brigham Young University, Provo, Utah; Charles Fletcher Rogers and Julia Marie Rebeil, University of Arizona, Tucson; John F. Stein, University of Akron, Ohio; Edwyl Redding, Western State College, Gunnison, Colo.; Lawrence Schauffler, State Normal School, Fredonia, N. Y.; Barton Bachmann, University of Redlands, Cal.; Helen Woytytch, University of New Mexico; Paul Theodore Klingstedt, Oklahama A. & M. College, Stillwater; May Elvera Cedergreen, State Teachers' College, Valley City, N. D.; William E. Hays and Alta Freeman, Iowa State Teachers' College, Cedar Falls; George E. Amos, H. Glenn Henderson and Dorothea S. Snyder, Western State Teachers' College, Kalamazoo, Mich.; Horatio Minter Farrar, Henrietta Keller, Clayton Parks Kinsey and Lulu Padgitt Kinsey, Southwest Missouri State Teachers' College, Springfield; Nona Lytton, Kansas State Teachers College, Emporia; Velma Snyder, University of Wichita, Kans.; Victor Hugo Jindre and George Holt Steck, Peru (Neb.) State Teachers' College; Lucille Elizabeth Felten, Fort Hays (Kans.) State College; Francis Marion Arnold, National College of Education, Evanston, Ill.; Julia Scott and Helen E. Matthes, Southern Illinois State Normal University, Carbondale; Dorothy James, Michigan State Normal College, Ypsilanti; Alf Marbo and Harvey Waugh, State Teachers' College, St. Cloud, Minn.; Charles E. Pouser, Northern Illinois State Teachers' College, DeKalb; Mary Anderson, Floyd Graham, Gladys Kelson and Lillian May Parrill, North Texas State Teachers College, Denton; Theodore Kratt, dean of the School of Fine Arts at Miami University, Oxford, O.

Austin Composition Sung by La Salle Academy Clubs

Grace Leadenham Austin's choral composition, Whistle a Song was offered by the combined junior and senior glee clubs of the La Salle Academy at the school's fifth annual concert in Town Hall, New York, on May 10 Brother Anthony Cyril and Brother C. Faber are directors of the chorus. Miss Austin has dedicated this number to the La Salle Academy glee club.

Hadley to Conduct His New Symphony

Henry Hadley has completed a new symphony (his fifth). The work was especially commissioned for the Norfolk, Conn., annual concert to be held at the Stoeckel Music Shed, June 2. On this occasion Dr. Hadley will conduct a selected orchestra of sixty-five musicians from the New York Philharmonic-Symphony Orchestra.

Concert at Smith College

Northampton, Mass.—Wolfe Wolfinsohn and Irene Jacobi were heard in a recital of music for violin and piano at Smith College on April 28. Their program included three preludes for violin and piano by Frederick Jacobi, as well as numbers by Mozart, Stravinsky and Brahms. The performances were of a high standard of musicianship and won enthusiastic applause.

R. L.

Baltimore Honors Bach and Handel With Anniversary Musical Programs

Messiah Given by Chorus of 500—Peabody Conservatory Presents Bach and International Concerts—Choral Groups Appear

BALTIMORE, MD.—After a musically arid stretch of several weeks, the waning season took deep draughts from the magical fountains of Bach and Handel and put forth green shoots in the form of lavish tributes to the birthdays of these two great composers. The 250th anniversary of the birth of Handel was celebrated at the Lyric Theatre by a presentation of his Messiah, the chorus numbering 500. The orchestra of forty was drawn chiefly from the ranks of the Baltimore Symphony Orchestra. Roman Steiner conducted the performance of Handel's masterwork given on May 6. The solo parts were sung by groups instead of individuals, as was done for the first time locally during the past season when the Westminster Choir sang Bach's B minor Mass with the Baltimore municipal orchestra. The large chorus put in many months of rehearsal in preparation for the performance, the coaching having been done by Margaret Rabold, Earl Evans, A. Lee Jones and W. G. Horn.

EVENTS AT PEABODY

On May 8 a program was given at the Peabody Conservatory of Music, devoted entirely to the works of Bach, whose 250th birthday anniversary is also being celebrated broadly this year. A feature of this program was the performance of his concerto in G minor for piano and orchestra. Richard Goodman was the pianist and gave an excellent performance, the orchestra, conducted by Hendrik Essers, including Celia Brace, Edmund Cooks, Mischa Niedelmann and Gilbert Eney. Frieda Etelson and Leonard Moss were heard in his concerto in D minor for two violins. Solos from the B minor Mass were sung by Margaret McDowell and Douglas Biddison. The program also included some Bach two-piano transcriptions, played by Selma Tiefenbrun and Sarah Stulman.

Both of these anniversary celebrations were highlights in Baltimore's observance of National Music Week, the local committee in charge of which was headed by Katharine E. Lucke. The week came to a close with an International Night at the Peabody Conservatory on May 11. A colorful program was presented which included folk-songs and native dances of Lithuania, Greece, Poland and Bavaria. Ukrainian Dances were presented by the Avramenta Dance School. Czechoslovakia, Italy and Russia were other nations represented in the gay spectacle that gave vast pleasure to the enthusiastic audience.

Chao-Mei-Pa, a young Chinese tenor, gave a recital at Cadoa Hall on May 3 and amazed a fairly large audience by his linguistic and musical abilities. Dressed in Chinese silks of black and white he gave an interesting, varied program of little-known songs sung in French, English, German and Gaelic, not to mention, of course, his native Chinese. The Chinese melodies were arranged by the singer, who accompanied himself at the piano during the singing of encores. George Bolek played Chao-Mei-Pa's accompaniments.

The B & O Glee Club gave its twenty-first annual concert at the Lyric Theatre before a large audience on May 2. Ivan Servais conducted the large group, which was heard in an ambitious program that presented to full advantage the singers' excellent diction, firm attacks and releases, and interpretative abilities. The guest soloist for the evening was Pearl Besuner, soprano, of the Metropolitan Opera. A. Roy Williams and Robert Southard also were heard as soloists during the evening. Charlotte Rodda Reed served as accompanist for the glee club.

Baltimore was honored during the convention of the National Federation of Music Clubs held in Philadelphia when, on April 25, the Baltimore Music Club, conducted by Franz C. Bornschein, was heard during the festival program at the Academy of Music. Several works by Mr. Bornschein, nationally known as a choral composer, were sung by the local group. The chorus, which returned to Baltimore on Friday, was heard from Station WBAL in a gala program on April 27 when two choruses by Mr. Bornschein were sung.

CHORAL AND CHAMBER MUSIC

The Junger Männerchor, led by John Eltermann, gave its spring concert at Lehmann Hall on April 25. The soloists were the young Baltimore soprano, Helen Stokes, and Hans Pawella. Miss Stokes achieved a personal success with her singing and was also heard in several duets with Mr. Pawella. The choral group sang entirely *a cappella* and shows a decided improvement over its past performances. . . . On the three Sundays following Easter, concerts were given by the newly formed Chamber Music Club of Baltimore in the Dickeyville studios of the artist, R. McGill Mackall. A string quartet consisting of Frank Gittelson, first violin, Walter DeLillo, second violin, George Wargo, viola, and Bart Wirtz, cellist, presented works by Respighi, Smetana, Mozart, Schubert and Beethoven. G. K.

WJZWEAFWABCWOR

First prize of $10,000 in a radio contest to select a title for a previously unnamed fragment of music by Richard Wagner has been awarded to Marjorie B. Pettee, a school teacher of Birmingham, Ala., it has been announced by the Listerine Company, sponsors of the contest. Geraldine Farrar, Lawrence Tibbett and Herbert R. Mayes, editor of Pictorial Review, acting as judges, picked the winning title from hundreds of thousands which were submitted. Ten thousand prizes, totalling $25,000 in all, are being distributed as a result of the contest which was held in connection with the broadcast of Metropolitan Opera over NBC networks last winter. . . . Barrère-Salezdo-Britt were heard on May 12 over WOR in the weekly program presented by the Chamber Music Society of America. . . . Frederick Jacobi, American composer, and Harry Fuchs, cellist, played Jacobi's cello concerto with orchestra on May 15 (WOR) in Eddy Brown's Master of the Bow series. . . . A program in commemoration of the 121st anniversary of the signing of the constitution of the kingdom of Norway was broadcast by WOR on May 16. The musical portion of the program was given by the Echo Male Chorus conducted by Ole Windingstad; Astrid Fjelde, soprano; Bernhard Hoiland, tenor; and the Tollefsen String Trio.

The Branscombe Choral, woman's chorus conducted by Gena Branscombe, is to be featured over a WJZ network, May 18. . . . Thirty-seven choirs comprising 1,200 singers from five states will be heard over an NBC network when the Dr. Clarence Dickinson Festival is broadcast from the Riverside Church in New York City, May 18. . . . The first in a new series of weekly concerts by the Duluth Symphony Orchestra is to be presented on a WEAF hook-up, May 20. . . . The second annual Los Angeles Music Festival, emanating from the Hollywood Bowl, will be broadcast, May 25, over the WJZ facilities.

Eddy Brown, violinist, whose work has been a feature on WOR the last five years, begins a new series on this station, May 19, with Wolfe Wolfinsohn, first violinist and leader of the Stradivarius Quartet. The series, which is planned for about six weeks, will be heard Sundays. William Kozlenko, music critic, author and editor, is the commentator. This double violin program is believed to be unique to radio.

Edith Lorand to Bring Her Hungarian Orchestra Here

Edith Lorand, who is known on the continent both as an orchestral conductor and violin virtuoso, will bring her own Hungarian Orchestra here for its first American tour next fall. Mme. Lorand, a former pupil of Hubay and Carl Flesch, has directed this organization in more than 400 concerts abroad. With her group she has established the record of having made more than 2,000 phonograph records.

While directing her orchestra, Mme. Lorand plays the violin. Her fifteen men players perform their programs entirely without scores. With them she has toured through Italy, Holland, England, Switzerland and Germany. She and her orchestra have been featured in a film entitled Violin Magic.

Advance bookings for this new attraction include New York, Chicago, Detroit, Sioux City, Mount Vernon, Lincoln, Montreal, Toronto, Toledo, Springfield, Columbus, Dayton, Milwaukee, La Grange, Terre Haute, Youngstown, Louisville, Cleveland, Cincinnati, Bloomington and Fargo.

As a small child, Edith Lorand learned to play the violin from the Gypsies in her native Hungary. When she was seventeen she was graduated from the Budapest Conservatory of Music and at that time awarded the diploma of a professor in recognition of her exceptional accomplishments. Shortly afterward she made her début in Vienna, followed by a concert tour of the entire continent. She has made frequent guest appearances with symphony orchestras.

Cary William Bok and Helene Boericke to Wed

The engagement and coming marriage of Helene Boericke and Cary William Bok has been announced. Miss Boericke is the daughter of Mr. and Mrs. Gideon Boericke of Wynnewood, Pa.; Mr. Bok, a grandson of the late Cyrus H. K. Curtis, is the son of Mrs. Edward Bok and the late Mr. Bok of Philadelphia. The wedding is to take place in June at the home of the bride's parents.

Creighton Allen Concludes Series

Creighton Allen, concert pianist and composer, has concluded a series of three recitals at Steinway Hall, New York, given on February 26, March 27 and April 28. Beethoven's sonatas were represented on each program, and excerpts from the writings of Brahms, Chopin, Schumann, Schubert, Debussy and others had exposition. A group by later composers held items by Rubin Goldmark, E. Marion Sexton, John Alden Carpenter, Abram Chasins and Edward MacDowell. Mr. Allen played two of his own works, Ballad and Rhapsodie Novelette.

Rudolph Reuter's California Summer Course

On completion of his engagement in the summer term of the American Conservatory of Music in Chicago, Rudolph Reuter will hold a five weeks' session of private piano lessons and classes in Hollywood and Santa Monica, Cal. This will be a resumption of the course Mr. Reuter has given there for seven years which has attracted students from many Western states and those looking for a combination of study and vacation.

University of Cincinnati Glee Clubs Sing at Atlantic City

ATLANTIC CITY, N. J.—The University of Cincinnati Glee Club, an organization composed of the Men's Glee Club and the Women's Glee Club, gave a program of serious and glee numbers in the Vernon Room of Haddon Hall on April 26, under the direction of Sherwood Kains, conductor. This was the last concert on the club's first Eastern tour and met with much success. Bells of St. Mary's and the Blue Danube found especial favor with a capacity audience. Clark Lawrence's accordion solo, a violin duet played by Melvin Schorr and Norbert Weber and a baritone solo by Mr. Kains added variety to the program, which was broadcast over the Columbia network.

M. D.

Forza del Destino Given at New York Hippodrome

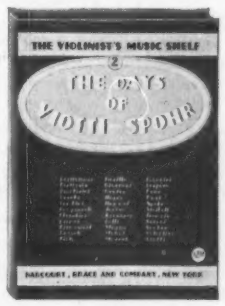
A rousing reception was tendered the singers who participated in the performance of Verdi's La Forza del Destino at the Hippodrome on May 12. Della Samoiloff and Giuseppe Radaelli sang the leads, with Giuseppe Bamboschek conducting. Miss Samoiloff with her special gift for acting and powerful, full voice presented an excellent Leonora, while Mr. Radaelli gave an admirable portrayal of Don Alvaro. Rocco Pandiscio, as Don Carlos, received the plaudits of the enthusiastic audience. Other members who contributed to the success of the performance were Bernice Schalker as Preziosilla, Alice Haeseler as Curra, Nino Ruisi as Padre Guardiano, and Pompilio Testamala as Brother Melitone.

M. W.

William B. Chase Retires as Critic

William B. Chase, assistant musical critic of the New York Times, has resigned from that newspaper after eighteen years of valuable service, and will retire permanently from the musico-journalistic field, in which he was one of the most able and popular figures.

The DAYS of VIOTTI and SPOHR



This volume presents the choicest works of more than 50 English, French, German, Bohemian and Italian masters of the period from 1620 to 1730. It is the second volume in THE VIOLINIST'S MUSIC SHELF—the previous one, titled "The Days of Corelli and Bach," completely covering the earlier period of the instrument. Reference to the Composer Index reveals 70 compositions, intrinsically melodic in character, written by the great masters during this period. An unusual feature not to be found in other collections of this character is a series of portraits of the composers in the volume, including Beethoven, Boccherini, Fiorillo, Kreutzer, Mozart, Spohr, Viotti and others. Each composition is preceded by a paragraph of historical, biographical or critical comment. The volume comprises 272 pages—96 pages for the violin part and 176 pages for the piano accompaniment part. The violin notes are extra large in size. Both parts are encased in an attractive three-color cover. Price, $2.50

Composer Index

Aubert	Sarabande and Tambourin	**Jones**	Sarabande and Gigue
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Beethoven	Adagio ("Moonlight")	"	Marche
"	Adagio ("Pathetique")	**Lolli**	Grave and Allegro
"	Andante (Symphony No. 1)	**Mazas**	Adagio on the G String
"	German Dance	**Mehul**	Gavotte
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"	Polacca (Serenade)	"	Larghetto (Concerto)
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Campagnoli	Romance	"	Romance
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Cramer	Waltz	**Rode**	Air Varie
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Dussek	Minuet	**Spohr**	Alla Tedesco
Field	Nocturne in B Flat	"	Andante (Concerto No. 9)
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Giordani	Aria (Caro mio ben)	**Steibelt**	Waltz
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Haydn	Gipsy Rondo	**Vaccai**	Arietta
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"	Serenade (Quartet)	**Valentine**	Sarabande and Gigue
"	Variations Austrian Hymn	**Viotti**	Adagio (Concerto No. 22)
Hummel	Old Viennese Dance	"	Minuet

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NEW YORK MAY 18, 1935 No. 2861

To date, the Dionne quintet has accumulated about $150,000, which is somewhat more than was earned by the quintets of Schumann, Franck, Schubert, Brahms, and other merely musical creators.

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San Francisco Subsidizes Art

The bold step taken by the voters of San Francisco, in amending the city charter to provide for a one-half of one per cent. property tax for the support of symphonic concerts, deserves a loud cheer. This is one of the most progressive decisions ever made by any American city. Although it is perhaps not the first instance of such a subsidy in this country, it definitely marks a present-day tendency to share the burdens and the benefits of the support of music among a greater number of the people.

It may be objected that the tax is selective, as it falls only on property-owners, who in some cases are already hard-pressed. There may be some among the smaller home-owners who will bitterly resent such a levy. We think it should not be a cause of protest, provided the privilege of attending the concerts is made a matter of civic pride and an intensive campaign inaugurated to bring home to all the real benefits to be derived by such a cultural program. Among the wealthier citizens, who in some cases previously supplied funds for the symphonic season by direct contribution, it is even possible that the burden will be lightened. In order to avoid any unfair discrimination between the wealthy and moderately well-to-do, it might perhaps be preferable to have a graduated tax, so that the chief levies would fall on those who were most able to support them. But these details can doubtless be remedied by further enactments if desirable.

The important fact is that, almost for the first time in our history, a municipality has written the support of music into its budget sheet. The analogy to the European system of state and city-supported theatres and opera houses, while not an exact parallel, is striking.

In San Francisco the War Memorial Opera House was erected several years ago as a civic project. Given both a publicly-owned centre of music and a symphonic season securely based on small contributions by the most stable part of the population, there is reason to hope that the progress of the art in the Golden Gate City will be a much more serene one than it has been in the past. This is an admirable example for other American cities to emulate.

Music and Machines

The inroads of mechanical instruments in the art of music have caused grave concern among a portion of the artistic brethren in the last few decades. Fears that the living executant may be displaced by the robot have been all too frequent. It is interesting therefore, to summarize the views of a leading British musician, Dr. George Dyson, whose address on The Future of Music, delivered before the recent annual conference of the Incorporated Society of Musicians in England, is published in the Musical Times (London). He says in part:

"We have lived through one of the most remarkable revolutions in artistic history, and though we cannot yet see it in detached perspective, we may well spend a few moments in trying to understand it. We have seen some of the most personal and individual departments of our music subjected to conditions and processes which are both new and relentless. The machines have seized us, devoured us and cast us forth again in a thousand duplications. A creative or executive musician is now often roughly assessed by the number of gramophone records on which his name appears. He is further duplicated and advertised by the mechanism of broadcasting. Far more music is produced than was ever produced in the world before. More musicians are out of work than were ever unemployed before. The industrial revolution long ago mastered our instruments, making pianos by the thousands, and filling the most modest homes with potential music. And this brought about an enormous expansion in the teaching of music, until two out of every three professional musicians were in the main employed in teaching, and mostly teaching the piano.

"The industrial and mechanical revolution has now made a further great invasion of our sphere. It records and duplicates our performances, making one record serve thousands of listeners, each of whom can keep a whole library of performed music, and a machine that will translate it mechanically into sound, at a comparatively small cost. A gramophone library of music is a completely revolutionary incursion into the domain of our art. The dissemination of music by wireless broadcasting is in essence a further development of the same technic. The gramophone translates into sound the vibrations recorded on a disc. Broadcasting uses an equally efficient process of mechanical reproduction and amplification, and transmits music instantaneously and universally. In addition to the performances broadcast as they are produced, we can now record and preserve the records, and these past performances can be broadcast at will either now or at any future time. We can reproduce and broadcast a voice long lost, a genius which has ended its earthly life. Not only can one performing musician reach myriads of listeners, but his talent can be preserved and used in recorded form for many years after his powers are gone. . . . The gramophone has aspired to replace the old domestic music, and has to a considerable extent succeeded. Broadcasting defeats even the gramophone in the provision of incessant music without effort, and at a trifling cost. These devices have far-reaching effects on the practice and profession of our art, and we have to face the consequences, and face them without flinching. We cannot put the clock back."

The question arises whether these mechanical instruments are destined to be permanent and what will be their future scope so far as music is concerned. In the sphere of the disc, there are two present tendencies to be seen. First, there is the formation of gramophone societies for the recording of special works. "It is a process of publication analogous to the lists of subscribers who made the printing of an older music possible." The other tendency is to use the instrument as a cheap and accessible way to secure light music as an accompaniment to entertainments, dances and the like.

As for broadcasting, there are also (so far as England is concerned) definite signs of change. "The vast majority of the ordinary populace is not seriously interested in music as an art." At present the radio is compelled to send out "either music or talk because there is nothing else available. . . . But suppose the broadcasting companies could fundamentally change their apparatus of communication." Here, the writer sees "the ghost of a handwriting on the wall":

"Television today is just beginning to be practicable. What will be its efficiency and its range in ten years' time? And who will want interminable music when he can get sights or sounds? . . .

"Granted even a restricted television, will anybody want to see Mr. So-and-So conducting his dance band, or Mr. What's-his-name directing the B.B.C. Orchestra, Section D? Normal subscribers will want to see interesting and exciting events. If millions of people will listen enthralled to the running commentary on a football match or a horse-race, what will they choose when they can, if they wish, actually see the event itself? There are interesting events every day, and if there were not, they can be manufactured, as the cinematograph studio manufactures them. Indeed, we may yet see the cinematograph-reel used for broadcast television, just as the gramophone-record has been used for broadcast music.

"And where will music be then? Opera, yes: that would be an apt and interesting achievement. But it will be mainly light opera, very light opera, with action and dances, approaching musical comedy, revue, or frank variety. And of sixty million listeners how many will choose a symphony concert, if they can hear and see a good play, for instance, instead? Events, contests, spectacles, plays, with or without music, and the whole repertory of the cinematograph, stand ready for the machinery of television the moment it attains practical and economic maturity. The broadcasting companies will monopolize it, for they alone have the resources to exploit it; and when that time comes, music will cease to bother them at all. They will use it incidentally when it suits the spectacle, but their main interests will be frankly elsewhere. Music, now the chief program-maker of broadcasting, may yet become the minor partner in that institution, vainly looking for the return of a lost prestige."

Nevertheless, the past supplies, if not a complete annihilation of the doubts that assail one concerning the future of the tonal art, at least a comforting suggestion that all may not be lost.

In seeking for historical parallels for the recent mechanization of art, Dr. Dyson finds that much the same sort of thing happened when the art of printing was discovered. "The men who with their pens copied and recopied the manuscript books and documents of the Middle Ages must have viewed with acute misgiving the invention of the printing press. Authors and scholars too must have felt that if all the writings of the ancients were to be thus reproduced, then there might well be little room left for contemporary books. They were wrong. Books of every kind multiplied enormously. . . . Printing multiplied not only the books; it multiplied the authors too. . . ." Similarly, it is undeniable that the invention of the keyboard (both organ and piano) made it possible for one performer to replace "a music which in its origin needed and employed a number of musicians, each in his degree a trained specialist." Yet "the ultimate effect of the beyboard was stimulating both to music and to musicians, to a degree without parallel in our history. It brought music into every place that could find one enthusiast. . . . The most remarkable musical phenomena of the nineteenth century are neither the great symphonies of the orchestra nor the vast ensembles of the opera. The foundations of musical expansion in that century rest on the cottage upright piano. On that instrument the European world learned to appreciate its musical inheritance. By that instrument it entered into the active pursuit of music for its own sake. And on the efficiency and popularity of that instrument we professional musicians of today have to a very great extent subsisted."

A suspicion is roused, therefore, that in some way as yet not discernible the progress of music may be aided by the possibilities that television and kindred new inventions open to the public for a greatly enhanced participation in art.

—o—

Sounding the Knell of Auditions

This is an age of discoveries. The most recent case of ingenuity has to do with inventions for testing human tones. It may soon be possible to chart the vibrations and other factors of song in such a way as to do away with the troublesome old institution of the "audition," which has struck terror to many a singer's heart. The artificial conditions of these ordeals have sometimes resulted in his doing less than his best. In the future it will perhaps be possible to furnish a scientific record of one's voice to those who engage the services of singers, and thus save much time both of the artist and the impresario. Pessimists even foresee a day when the humble ministrations of the music critic will become obsolete.

Evaluation of a voice is no longer dependent upon the human ear, according to a paper published in the current issue of the Journal of the Acoustic Society of America. It reports the results of an eighteen months' investigation using scientifically constructed acoustic instruments for measuring and evaluating singing voices. These included an automatic high speed level recorder, crystal harmonic analyzer, and an acoustic spectrometer.

"The factors studied," the paper states, "include intensity as a function of time and pitch, vibrato, vibrato-tremolo, and tremolo quality. The fundamental aim of our work is to evaluate the calibre of a voice as completely as possible insofar as its external physical manifestations are concerned. Ultimately, we hope that it will be possible to establish a definite correspondence between these external manifestations and a singer's vocal equipment, thus obtaining an objective method for rating the latter. On the basis of present information it is possible to evaluate the performance of a singer in regard to some characteristics of his voice, and to demonstrate improvements or deterioration. It has also been found possible to evaluate certain phases of artistry depending on physical factors and mechanical control."

It is notable, however, that the more subtle qualities of artistry, such as expression, intensity of feeling, skill of communication, eloquent coloring of tone and accurate portrayal of the meanings of a text, can not be tested as yet by any mechanical means. These are precisely the factors, together with musicianship and that mysterious coefficient known as "personality," which make up the equipment of a superior artist.

VARIATIONS

By Leonard Liebling

Quite the saddest and most eloquent epitaph on the passing of Herbert Witherspoon was that of John McCormack, who said: "He had his first play on Broadway and never saw the curtain go up."

That is the way all of us reacted who knew Witherspoon intimately and were aware of how proud and happy he felt in the honor of his new position. The only consolation left by the tragedy was its suddenness, without warning to the victim. He had just heard a favorable report of the Metropolitan seat sale for 1935-36, and a cheerful word and smile were on his lips when he fell dead.

For weeks, Witherspoon's days and a large part of his nights were devoted with complete absorption to the affairs of the Metropolitan. He threw himself unsparingly into study of its necessities and possibilities. He drafted reforms and improvements, heard several hundred new singers, attended directorate meetings, conferred with the artistic and technical staffs, scheduled routine repertoire and new productions. Also, he made about twenty-five public speeches in the effort to win wider interest and increased support for the institution to whose preservation and greater usefulness he had dedicated himself with complete concentration.

All Witherspoon's efforts, plans, and speeches had the dominant note of Americanism. He believed in American singers, in our language as operatic speech, and in the future of our composers for the lyrical stage. Those convictions were no pose, no patriotic bluster. Witherspoon meant to give the cause its greatest chance and widest application. Our most significant test of native-controlled and native-intentioned opera seemed to be close at hand. One of its worst setbacks may be represented by the grievous blotting out of Witherspoon.

At the moment of writing these lines, nothing has been decided by the Metropolitan regarding the question of a new man to succeed Witherspoon. It would seem that owing to the limited period left before the re-opening of the opera house, practical policy ought to retain something of the *status quo*, and permit Messrs. Ziegler, Johnson, Lewis, and Bodanzky to take charge for at least one season. They spent weeks in discussion with Witherspoon and helped to formulate the prospectus which he was about ready to announce when his life ended.

Common sense suggests that it is more feasible to work along lines already laid out, than to give control to some outside person who would have to spend several months in study of the situation and the drafting of a totally new scheme. Strictly speaking, no Metropolitan Opera singing company exists at this moment, for only a few of its former members have nominal re-engagements. It is hardly fair to ask a newly summoned director to assemble a great personnel, master his many duties, select a repertoire, and start to give outstanding performances all within the period of several months.

Mr. Ziegler, a veteran who worked with Gatti-Casazza many years, understands the entire Metropolitan mechanism thoroughly. Artur Bodanzky is expert in at least one department. Edward Johnson has perfected his general knowledge since he took directorial office.

Some of the daily newspapers which suggest Erskine or Hutcheson for the Witherspoon post, are paying those two gentlemen no compliment. They have distinguished and significant occupations at present wihch could ill afford to spare them. Why should they give up positions which they are filling brilliantly, to launch out into a new line of activity highly specialized and for which their previous experience has given them no groundwork or training?

Also those who hint that Bodanzky may be made the sole artistic director, credit the executive board of the Metropolitan with unpractical vision. Bodanzky is an excellent conductor and drillmaster of Wagner's music dramas, but that does not make him an impresario capable of handling the heterogeneous forces and box-office problems of the opera house. A man might be no musician at all, and yet develop into a first-class directing head of an opera company.

Wherever one went this week in musical circles, speculation was rife as to Witherspoon's possible successor. Maybe his name will have become public by the time this article appears in print.

Whoever he is likely to be, however, no one need envy the man appointed to steer the Metropolitan at a time when its seas of adversity are at their highest. Just what miracles he could achieve, some of us are not able to divine.

Possibly Ziegler will be too shrewd to accept supreme responsibility. Too, sad as was Witherspoon's premature demise, it may have saved him from much futile work and many unfulfilled hopes.

* * *

Sometimes, informed persons who give serious thought to the question of grand opera, wonder whether any radical change is possible in its conduct. Certainly they must view with scepticism the proposition that modernized scenery, improved showmanship, and a vigorous policy of Americanism, would spell profitable salvation for the Metropolitan.

Reduced overhead expense and an economical budget are a financial help, of course, but at the same time they militate against the employment of a large company of famous singers. Famous singers are the ultimate mainstay of any opera organization. With a reduced budget the engagement of such vocalists becomes difficult if not impossible.

Persons who point out the successful maintenance of "ensemble" opera, without stars, in many cities of Europe, usually overlook some cardinal facts, i.e., that enterprises of that kind are supported by subventions; that they employ a small personnel (principals, chorus, and orchestra), limited repertoire; and make a modest charge for seats. Even so, well known singers are put forward for guest appearances, and those performances invariably call for raised prices of admission.

To try to accustom Metropolitan patrons to "ensemble" opera, would be a long educational process, with the final result rather doubtful. Every form of public entertainment in America thrives only on publicity, which means sensationalizing. In order to sensationalize, the press must have appropriate material. Mere adequacy or respectable merit along unexciting lines, produces no box office response. Take away the box office response from grand opera, and there is no grand opera. To cite the Hippodrome and San Carlo undertakings, only proves the point. They flourish essentially because of the low prices for tickets.

To "popularize" the Metropolitan completely might be feasible, but then it would become a different sort of institution altogether, with loss of that sort of prestige which so long maintained its glamor and superiority. The present owners of the company are not foundationally interested in educating the masses. Its financial sponsors might lend ethical support to "opera for the people" but it would lose their presence—and their purses.

Popular opera might be a useful municipal project. Mayor La Guardia's idea to let the city take over the Metropolitan is not altogether a foolish idea, provided that politicians could be kept out of control.

The sum and substance of my argument is, that the Metropolitan has made its bed and should lie thereon. Were I the director of the house—which Heaven forbid—I should endeavor to continue with all the trappings and personnel of brilliant opera-giving: the best obtainable singers and conductors, large chorus and orchestra, scenery replacements where required, and repertoire of favorite standard operas and occasional experiments with new works that might warrant production.

All that would cost much money. Where to get that money, you ask? . . . My silence proves conclusively that I am not destined to become an operatic general artistic director.

* * *

In spite of the proposed new "Americanism" of the Metropolitan, Artur Bodanzky is now abroad engaging European singers, and Witherspoon would have joined him there shortly for the same purpose.

* * *

Reynaldo Hahn's opera, The Merchant of Venice, was premiered recently in Paris. Commenting publicly on the style of the work, the composer gave out some thoughts which his "advanced" colleagues might usefully paste in their hats. For that purpose, the Hahn remarks are herewith reproduced in convenient form:

"At the risk of being considered 'retrogade' by certain persons, the music of The Merchant of Venice is a voluntary return to the conception of opera which many great musicians, notably Mozart, have illustrated. . . . It is high time to return to a logical form of opera, composed of a succession of pieces and ensembles expressing the lyrical content of the stage action by giving the preponderance to melody, since melody is the mode of expression most natural to the human voice; these pieces and ensembles bound together by *recitativo secco*, the function of which is to explain briefly the material evolution of the situations depicted on the stage."

* * *

E. R. S. bulletins staggering artistic news, as follows: "Martinson's musical Coffee is no longer the only commercial appellant in the tonal field. The Phillips Sisters now advertise 'Concerto Chocolate Tid Bits—A Symphony in Sweets.'"

* * *

One thing Wagner's confident egotism never could have imagined, was that he would head the list of composers on the 1934-35 programs of the New York Philharmonic Orchestra, with more works performed than either Beethoven or Brahms. And far behind Wagner's percentage, was that of Handel, Bach, Schubert, Gluck, Haydn, Schumann, Mendelssohn, Tschaikowsky, Weber, Berlioz, Liszt, d'Indy, Franck, Strauss, Debussy, Bruckner, Mahler, Sibelius, Stravinsky, Ravel, and the later moderns.

Toscanini's two all-Wagner concerts drew larger audiences than any of that conductor's programs in the Brahms Cycle series.

Strictly speaking, just what is a symphony concert?

* * *

From "Patriarch," an inquiry: "What's become of Moszkowski's Serenade, Paderewski's Minuet, Scharwenka's Polish Dance, Mascagni's Intermezzo, Czibulka's Gavotte Stephanie, Thomé's Simple Aveu, and all those other tuney pieces we old musical folks at home used to love so much? Why did they disappear so soon? Surely they were not modernistic music."

* * *

J. P. F. is certain to be lost to this country soon and maybe also as a valued contributor to Variations, for he writes:

"Recently there was a frog-jumping contest in Central Park, and the New York daily newspapers gave it more space than they devoted to the National Piano Contest just completed. Concluding that this proves something, I'm off for the Gobi Desert, where I shall rent me a modest thatch hut on some oasis, there to spend the rest of my miserable days.

"Sometimes I feel that in art matters, America is the most ga-ga country in the world and getting worse by the minute.

"There's the case, too, of Samuel Barber, American composer, who won two fellowships not long ago. The dailies had a few lines of news about it. At the same time, they splurged stories and pictures of several foreign dubious 'noblemen' who had married Barbara Hutton or were going to marry her, or divorce her, or something of that kind. I ask you—who is more important and useful in the world's affairs, Barber or Barbara? Please answer in care of Post Office, General Delivery, Gobi Desert. Thanks, and a merry M'dvani to you and all my former compatriots."

* * *

Suggested by E. B., as the catch line for a fitting American song when the next European war breaks out: "And you won't see us, till it's over, over there."

* * *

New York, May 12, 1935.

Dear Variations:

I See That—as your paper would say—William Rickenbacker, seven-year-old son of Captain Eddie Rickenbacker (famous war flier) is taking part in the New York Piano Playing Tournament. Well, I hope that paternal influence will not cause little Willie to hop off the keys, but on the other hand enable him to keep control, go high in his endeavor, avoid crashing and land safely, without getting tangled up in the technical fuselage.

Yours truly,
S. F. Young.

* * *

Irving Schwerké, Paris tonal explorer of the Musical Courier, obliges with the following:

A famous opera singer, very well off, amused herself collecting antiques.

"Well," she asked her favorite dealer, "what have you got today that's interesting?"

"Oh, nothing much," he replied, "but just wait a minute! I have something that will interest you tremendously—the authentic skull of Haydn at the age of seventy-seven."

"No, thank you," replied the singer, "that wouldn't mean much to me, as I already have his skull as a young man."

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Indubitably, opera in English has had a good season, all told. Now there are many Americans who know that when the tenor puts his hand on his heart, he is singing "I love you."

* * *

If and when the wealth-sharing program materializes, composers who have melodies probably will be compelled to divide them with their airless modernistic colleagues.

Strolling up Fifty-seventh Street last Thursday noon, I spied Goeta Ljungberg talking to the itinerant violinist who is usually to be found playing on the sidewalk in front of the Russian Tea Room. I wasn't close enough to hear the conversation, but suddenly I saw Goeta open her pocket-book and give the man a greenback. The man, with tears in his eyes, said, "God bless you, mam."

Don't spank me, Goeta, for telling on you. I just can't help it, for it was the most charming gesture I have seen on any sunshiny spring day.

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The most stimulating compliment I have heard about any singer for many æons was proffered Winifred Cecil recently. She had just sung a ravishing solo at a church service. The minister rose from his red-seated chair and said with a smile, "Just let anyone put a dime on the collection plate after that magnificent solo."

Winnie has been unable to find out how many nickels and pennies were contributed.

* * *

An anachronism was offered for the edification of The Lambs last Thursday night. When I say anachronism, that's what I mean, for the event was called an Italian Seidel Night. Just imagine. And the food and drink were spaghetti and chianti.

Nevertheless I had a good time, for Al Ochs had smuggled me in and I sat unobserved, hidden by leather cushions not far removed from Leonard Liebling and Harvey Enders. With primed ears I listened to Oscar Colcaire, Conrad Thibault and William Simmons sing songs, surreptitiously imbibing more wine than was good for me.

Aside from the music, there was the singing of a humorous quartet (you notice I don't record that as a tonal event) and a swell accordion soloist. A chap gave recitations (no, not The Face on the Bar-Room Floor) and a prestidigitator flashed royal flushes from unseemly places in his dark blue suit. Seidelmaster Herblin seemed to like the show he staged as much as his jests —I mean guests.

* * *

The tonal social fishing season was officially closed on May 12. Fritz and Carlotta Reiner conducted a party on the last day that was eminently successful. The catch was large and though most of the fish netted were not heavy in poundage, they were rare in quality. Among the varieties hooked were a Ganna Walska, two Jacques Gordons, a Lea Luboshutz, an Olga Samaroff, an Emilio de Gogorza, a Blanche Yurka, a Dagmar Godowsky, two specimens of Liebling—Estelle and Leonard—a Grena Bennett, a Frank and a Mary Perkins, a large Alma Clayburgh, an Abram Chasins, perfect specimens of a Dorle Jarmel and an Elizabeth Armstrong, a Germaine Schnitzer, a Philadelphia Speyser, a heavy Lucy Hutchinson, a small Annie Friedberg, a little Elsie Joseph, a fine Constance Hope, a Flora Bauer, a good Ethel Peyser, a Florence French, a Richard Stokes, and a Fred Sperling. The fish snapped at the bait offered them with vigor and the reason the catch was so big was because they ate everything dangled in front of them without too much time spent in angling.

Congratulations are due to the Reiners for their buoyant excursion. Now that the official social season for tonal fishing is closed all good fishermen will anxiously await the fall opening, but in the meantime they should thoroughly examine and repair their tackle and flies. Much can be done to expedite enjoyment if your equipment is in order. Your catch is sure to be big and your casting parties should be as meritorious as that of Carlotta and Fritz.

"Oh, Al, you've won the ten dollar prize in that tone poem contest. Now we can eat."

From Our Readers

Fiddler and Felon

New York City.

To the Musical Courier:

I take the liberty, as the personal representative for Joseph Coleman, the violinist, to relate the following incident which although bearing the earmarks of incredulity can be substantiated by reliable witnesses:

There is a young man about town (a violinist, it is said) who has been masquerading under the name of Joseph Coleman. This audacious fellow the other day approached a well-known conductor (a good friend of Mr. Coleman's) and introduced himself as Joseph Coleman of the Perolé String Quartet. The *maestro* was so flabbergasted and astonished that all he could stutter in reply was, "Jo..se..ph Co..le-..man?" "Yes," said the impostor. "I am he, I lead the quartet, I play as a soloist on the air, I make innumerable public appearances." Having delivered himself thus, he left the astounded conductor.

Several days later he made his appearance at the New York Public Library's music department, announced himself as Joseph Coleman, the well-known violinist, and demanded to be shown some important manuscripts of old masters.

This young man has not yet been unmasked and is still stalking the town in this guise. Joseph Coleman is anxious to find out the identity of this impersonator who is liable to do serious harm before he is finally apprehended and placed in confinement, where he belongs.

Very truly yours,
K. Ency.

Truth Will Out

Greenville, Ill.

To the Musical Courier:

I have been a reader of the Musical Courier for over two years. It gives the best news of any paper, regarding doings in the musical world. . . .

Very truly yours,
John Paulding.

Soviet Praise

International Music Bureau,
Moscow, U. S. S. R.

To the Musical Courier:

We regard with great interest the issues of your splendid journal. We are especially attentive to your accounts of new music and musicians, since we are concerned with the international exchange of new ideas.

May we ask that you transfer the enclosed letter to your contributor Mr. Lazare Saminsky, whose article on new American composers was a very fine one.

Sincerely yours,
Dr. H. Reichenbach.

First English Meistersinger

Wellston, O.

To the Musical Courier:

The first performance in English of Die Meistersinger was given in Cincinnati by the Zoo Opera Company, under the direction of Isaac Van Grove, approximately eight or nine years ago. In the cast: Robert Ringling as Beckmesser; Henri Scott, Herbert Gould, Fred Patton. Forrest Lamont, of the Chicago Opera Company, sang the rôle of Walther. Other names have gone from my mind. Eva was beautifully sung. Albert Mahler was an excellent David.

The chorus was composed of various Cincinnati choral organizations, including singers from the May Festival chorus, and students from the College of Music and the Conservatory.

It was a beautiful performance; people from all over Ohio attended, as well as critics from New York and Chicago.

Personally, I drove over 150 miles and feasted my soul. The orchestra was, of course, made up of members of the Cincinnati Symphony Orchestra.

I have just read in the Musical Courier of the Damrosch Jubilee, and the statement of "a first time in English" of the Meistersinger.

As you will doubtless hear from many people, Isaac Van Grove and Cincinnati justifiably may lay claim to the honor.

Very truly yours,
An Old Subscriber.

Visiting the Studios

Bremerton, Wash.

To the Musical Courier:

. . . The Musical Courier has been and is a source of great inspiration to us in our work here. It is indeed a most welcome visitor.

Very truly yours,
Joseph N. Mjelde.

A San Carlo Salute

Chicago.

To the Musical Courier:

I hardly know how to express my delight and satisfaction at your remarks concerning my contributions to the development of grand opera in America. Perhaps some of the orchids should be tossed at the great array of fine artists I was able to assemble for the silver jubilee transcontinental tour of the San Carlo Opera Company.

It has been gratifying to find the splendid response of audiences everywhere in our trek, which extended from the French Canada to the Gulf of Mexico and from the Atlantic to the Pacific, with such isolated spots as the prairies of Manitoba and the plains of Texas. No guarantees, no subsidies; just thousands of music-lovers who buy their tickets and wait for another season until we return.

Our tour closes at Pittsburgh on Saturday, May 11, and we will be glad to reach New York again.

With kindest wishes, I am
Sincerely yours,
Fortune Gallo.

Valued Recognition

(From the Atlanta, Ga., Journal)

"The Musical Courier is the oldest and most distinguished international music weekly in America."

Beach Canticle Sung at Teachers College

Carl Gutekunst conducted the mixed voices participating in Mrs. H. H. A. Beach's Canticle of the Sun, heard at Teachers' College on May 8, the solo sung by Lucille Dreskell, soprano. The work, composed on the text of St. Francis of Assisi, has been repeatedly heard in Brooklyn, New York, Buffalo and elsewhere. Mrs. Beach and Ruth Shaffner, on May 13 and 14, each gave recitals before the State Sorority of the P. E. O., Cornell University, Ithaca, N. Y., following which Mrs. Beach left for the MacDowell Colony, Peterboro, N. H., to remain there during the summer.

OBITUARY

Nathan Haskell Dole

Yonkers, N. Y.—Nathan Haskell Dole, former literary, musical and art editor of the Philadelphia Press, and a prominent figure in the world of letters, died on May 9 at the age of eighty-three in St. John's Hospital here. Mr. Dole made many translations of works of Tolstoi, Daudet, Valdes, Verga and other foreign authors. He also wrote many published works, those pertaining to music including A Score of Famous Composers, The Building of the Organ and Onward, and others. He wrote lyrics suitable for Russian musical accompaniment. He leaves his widow, three sons and a daughter.

R. P.

Lucius Hosmer

South Acton, Mass.—Lucius Hosmer, composer of operatic, symphonic and band music, died on May 11 at his home here. Mr. Hosmer was sixty-three years old and a native American. His first composition to bring him prominence was The Walking Delegate, a comic opera. He also wrote The Rose of Alhambra, both widely performed. His shorter compositions include Chinese Wedding March, Southern Rhapsody, Northern Rhapsody, Ethiopian Rhapsody and Love Was Born That Starry Night.

R. P.

Charles Pike Sawyer

Charles Pike Sawyer, associated with the New York Evening Post for forty-eight years, first as sports editor, then as music and dramatic editor, died in New York Hospital on May 8. He was eighty years old. Mr. Sawyer had led an adventurous life, including experience as a prospector in the Rockies and the Southwest. He accompanied Buffalo Bill on the latter's expedition to capture Geronimo, the Indian chief.

Mr. Sawyer's memory of opera in New York went back to the season at the Academy of Music before the Metropolitan Opera House was erected. He could recall all the famous musical and theatrical figures of the 'seventies. In his capacity of reviewer he attended a performance on the night of the blizzard of 1888. He was present at the dedication of the old Steinway Hall in 1866 and again when the new Steinway Hall was opened in 1925. Mr. Sawyer retired about a year ago. Surviving are his widow, a sister and a brother.

Sydney Farrar

Sydney D. Farrar, father of Geraldine Farrar, died on May 7 in New York. Mr. Farrar, seventy-five years old at the time of his death, formerly was a baseball player in the National League. Most of his baseball career was spent as a member of the Philadelphia Nationals. Mr. Farrar and his daughter were devoted to one another, although he always shunned the publicity which followed her. He was present at many of her triumphs, and they had neighboring homes in Ridgefield, Conn.

Alfred Grünberger

Paris. — Alfred Grünberger, formerly Austrian Minister of Foreign Affairs, and from 1925 to 1933 Minister to Paris of the Federal Republic, died at his home in Paris on April 25. As president of the Committee for the Development of Artistic Relations Between France and Austria, Grünberger was a noted patron of the arts, and played a considerable rôle in the musical life of the two countries.

I. S.

Jean Marnold

Paris.—Jean Marnold, music critic of the Mercure de France died here recently. One of the first critics to write in favor and defense of Debussy, his career was marked by fearless expression of opinion and theory, and by an intellectual ardor that won him the respect of all serious thinkers on music.

I. S.

Musicales

Branscombe Choral Program

The spring concert of the Branscombe Choral, fifty women singers, conducted by Gena Branscombe, filled to the last seat the North Ballroom, Hotel Astor, New York, on May 9. Attired in red gowns and caps, the singers began with Branscombe's Spring Marching, an arrangement of the first movement of the Moonlight Sonata, and God Is Our Friend (Bach) singing with true tones and excellent style. By the River Glommen (Grieg) and Awake (Strauss), in the Branscombe arrangement, were much liked, with delicate high soprano A and soft-tone effects. They were later heard in Dance of the Princesses (Stravinsky), Fair Wind and Weather (Mexican), with solo by Lucile Wetzel, Swans (Kramer) and Branscombe's own Sun and the Warm Brown Earth, gaining much applause for these original choral works. Mrs. Beach's Drowsy Dream-Town was cordially received, with distinct enunciation of the charming lullaby, the obbligato solo sung by Ruth E. Biscaye.

As a conductor Miss Branscombe puts vitality into everything she does, and her singers respond nobly. There was always present the spirit of true musicianship allied with competence in the choral group.

Foster Miller, baritone, aroused enthusiasm after his singing of Revenge (Handel), his voice covering a range from low G to high F in various vocal offerings by Munro, Massenet, Watts and Meade. Kernochan's Smuggler's Song brought out robust effects, and received special applause. Berthe van den Berg played tasteful and accurate accompaniments. F. W. R.

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Boyce Leads Apollo Club

Choral singing by the men constituting the Brooklyn Apollo Club (Alfred Boyce, conductor) at the fifty-first annual dinner, May 6, at Hotel Commodore, New York, was enjoyable. They sang In Absence (Buck) and Sylvelin (Sinding) with marked effect. The Gordon Male Quartet; Price Boone, tenor; George S. Morrisey, baritone, and George Marsh also offered solos, to accompaniments by Sidney D. Lowe and Carl Deis.

Herbert Witherspoon's talk on the Metropolitan Opera gave much information regarding the season of 1935-1936, including announcement of a few performances in the winter season in English, and a season beginning in May to be given principally in English. He made a plea for opera in America to be sung altogether in English, told several humorous anecdotes, and was applauded. Hon. Frederick E. Crane and Rev. Dr. Cadman also spoke. F. W. R.

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Erb Conducts N. Y. U. Orchestra

The Symphonic Society of the department of music education at New York University, of which John Warren Erb is conductor, gave a program in the auditorium of the School of Education Building of the university on April 29. The concert included the first New York performance of Walter Howe's Dance Pantomime for piano and orchestra; the romanza from Sir Granville Bantock's sonata in F for viola and piano, with Mr. Erb at the piano; Vivaldi's concerto for strings in A minor and the adagio from Mozart's concerto in A for clarinet. The performances were distinguished by technical facility, musicianship and admirable unity. A large audience listened attentively and applauded with cordiality. Soloists were Saul Abramovitch, viola; Theodore Fagin, cello; Irving Kritchmar, violin; Isidore Russ, violin; Harold Sachs, clarinet; Francis Rehman, viola, and Harriet Nash, piano. S. L.

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Bernard Gabriel Plays at Barbizon

Bernard Gabriel, an enterprising and able young pianist whose programs and lectures always partake in stimulating fashion of unhackneyed and interesting material, was heard in recital at The Barbizon, New York, on May 7. The first half was devoted to the classics, including Enjouements Bachiques (Couperin), bourrée, air and hornpipe (from the Water Music) by Handel-Tours, a Mozart sonata, Handel passacaglia, and Busoni and Myra Hess arrangements of Bach items. After the intermission were three Chopin pieces, and excerpts from the keyboard writings of Schubert, Mendelssohn, Debussy, Prokefieff, Szymanowski and Liszt and Mr. Gabriel's own transcription of a popular Italian song by Moleti. The performer's technical skill, his discernment and individuality, were shown in enjoyable projection of all this music. The audience applauded with enthusiasm. D. N.

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Pascarella Piano Students Heard

A recital was given by the pupils of Carl Pascarella at Casa Italiana, New York, on May 10. Assisting artists were Nicholas Cosentino, tenor of Major Bowes' Capitol Family programs on WEAF, and Rose Pascarella, soprano.

The young pianists appearing ranged from beginners to those of advanced development. All displayed firm technical foundation, taste in interpretation and poise on the stage. Each talent shows the effect of careful fostering by Mr. Pascarella. The work of his students proclaims him a pedagogue thoroughly grounded in tradition, but endowed with imagination and sympathy with individuality. On the program were several "first performances in America"—Il Cucu and Cavilli in Corsa (Pozzoli) and Notturno (Cilea) and Studio di Quinte (Pilati). Also included among the piano music were numbers by Beethoven, Mendelssohn, Reinhold, Chopin, Rachmaninoff, Liszt, Debussy, Napoli, Furgiuele and others. Mme. Pascarella sang with clear, pleasing voice a Verdi aria and songs by Furgiuele and Robert H. Terry. Mr. Cosentino scored for his fine singing of Morning (Oley Speaks) and E Lucean le Stelle from Puccini's Tosca. The vocalists joined in the duet from the first act of La Boheme. An audience of capacity size applauded all the participants with zeal.

Students of Mr. Pascarella appearing were Ignazio C. Pascarella, Grace Grossman, Melvin Yewdell, Lillian Sluchan, Donald Aronson, Marie La Ave, Arnold Franco, Ella Galeano, Hadasa Masket, Rodolfo Carboni, Miriam Sluchan, Joseph Zibelli, Dominic Ranieri, Phylis Fontana, Joan Tripi and Yolanda Squeglia. M. L. S.

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Raymond Bauman and David Sackson Appear

The Straus Auditorium of the Educational Alliance of New York was the scene on May 12 of a joint recital by Raymond Bauman, pianist, and David Sackson, violinist. They began with the sonata, op. 6, of Georges Enesco, an effective vehicle for the joint display of the fine gifts of these two musicians. Mr. Bauman then played piano solos by Brahms, Beethoven-Busoni, Chopin, Mendelssohn and Bach-Tausig. His technical grasp is firm and easy, and he draws on a rich fund of poetic inspiration. Mr. Sackson's violin offerings were by Nardini, Kreisler and Ibert-Sackson. His execution is flowing and he commands expressive warmth. A large audience applauded warmly. G. N.

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Vera Weikel in Joint Recital With Milford Snell

Vera Weikel, soprano, gave a program in Carnegie Chamber Music Hall, New York, on May 7. She was assisted by Milford Snell, pianist. The singer offered groups of songs in Italian, French, German and English, and excerpts from Bellini's La Sonnambula and Rossini's The Barber of Seville. Miss Weikel has a voice of clarity and power, excellent delivery and a simple, charming stage presence. She is a fine projector of mood, and colored her offerings with a wide variety of emotional shading. Her audience, which was a large one, showed keen delight in her singing, and applauded enthusiastically. Mr. Snell offered Bach, Chopin and Albeniz pieces, playing with ease and warmth. M. L. S.

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Orchestral Concert Given by Institute of Musical Art

An orchestral concert was given on May 10 at the Institute of Musical Art of the Juilliard School of Music, New York. Willem Willeke is conductor of the institute's orchestra, and the soloists were Thelma Aronoff, pianist, and Annabelle Ott, mezzo-soprano. Miss Aronoff was heard in the Mendelssohn piano concerto, in G minor, op. 25, playing with flowing technic, fine tone and poetic warmth. The singer showed a voice of bright color and good control in Non Piu Mesta from Rossini's La Cenerentola. Purely orchestral numbers opened and closed the program—Goldmark's Sakuntala overture and the Brahms symphony in D, op. 73. Mr. Willeke maintained sensitive control of his forces, which performed with unity, ease and balance. The large audience was cordial and appreciative. H. M.

THE MUSICAL COURIER'S LIST OF EUROPEAN MUSIC FESTIVALS, 1935

Provisional List, Subject to Addition and Correction

MAY

April 1—May 31	Catania, Sicily	Bellini Centenary
April 11—May 19	Basel	Opera-Concert Festival
April 24—June 4	Florence	Florentine May
May 1—30	Baden-Baden	Brahms Festivals
May 4—June 15	Berlin	Schütz, Bach and Handel Festivals
May 11—22	Vienna	"Music Lovers of Austria" Festival
May 12—19	Mannheim	Mozart Week
May 16—19	Dresden	Schütz Festival
May 17—20	Bremen	German Choral Festival
May 23	Wolfenbuettel	Schütz Festival
May 24	Braunschweig	Schütz Festival
May 24—27	Eisenach	Bach Festival
May 25—June 2	Freiburg i. B.	Bruckner Festival
May 27—30	Bonn	Music Festival
May 31	Olot, Spain	Festival of Catalonian Dances
May (dates to be announced)	Barcelona	Orchestra Festival
May (dates to be announced)	Palma de Mallorca	Annual Musical Festival

JUNE

June 1—7	Hamburg	International Music Festival
June 1—9	Zwickau	Schumann Festival
June 1—10	Leningrad	Foreign Tourist Festival
June 1—15	Prague	German Opera Festival
June 2—5	Göttingen	Handel Festivals
June 2—15	Berlin	Wagner Festival
June 2—30	Vienna	Vienna Festival Weeks
June 6—7	Potsdam	Bach Festival
June 6—12	Düsseldorf	Music Festival
June 8—23	Budapest	Spring Festive Weeks
June 11—15	Halle	Popular Handel Festivals
June 12—15	Königsberg	Choral Societies Festival
June 14—16	Stockholm	Swedish Choral Festival
June 14—16	Wiesbaden	Church Music Days
June 15—19	Düsseldorf	Music Week
June 16—24	Leipsic	Bach Festival
June 18—29	Zürich	Bach Festival
June 20	Olot, Spain	Typical "Sardena" Festival
June 20	Pontevedra, Spain; Granada; Burgos; Laguna	Corpus Christi-Popular Dance and Song Festivals
June 20—July 1	Bonn	Beethoven Festival
June 20—July 14	Dresden	Opera Festival
June 21—23	Breslau	East Germany Singing Festival (30,000 singers)
June 22	La Granja, Spain	"Segovianos" Festival
June 22—26	Tarragona	"Pallas Romanas" Festival
June 24—29	Segovia	Folk-song and Dance Festival
June 27—28	Prague	Bruckner Festival
June 29—July 9	Basel	Federal Choral Festival

JULY

July 1—15	Catania, Sicily	Bellini Festival
July 1—15	Santander	Symphony Orchestra Festival
July 7, 14, 21 and 28	Interlaken, Switzerland	William Tell Festival Plays
July 7	Lesaca, Spain	Dance Festival
July 19—21	Wiesbaden	Singing Festival (20,000 singers)
July 20—29	Markneukirchen	Music Week and Instruments Exposition
July 20—30	Detmold	Richard Wagner-Siegfried Wagner-Hans Pfitzner Festival
July 23—27	Würzburg	Mozart Festival
July 24	Segovia	Regional Dance and Costume Festivals
July 24—August 27	Munich	Wagner-Mozart Festivals (Strauss Weeks, August 15-27)
July 25	Valencia	Typical Dance Festival
July 25	Valcarlos, Spain	Spectacular Festival of Dances of Southern Navarra
July 25	Elizondo, Spain	Basque Song and Dance Festival
July 25—27	Linz	Bruckner Festival
July 27—September 1	Salzburg	Salzburg Festival
July 27—29	Lucerne	Federal Music Festival
July 28—August 8	Zoppot	Woodland Opera (Rienzi-Meistersinger)
July 31—August 8	Vichy	Wagner Festival

AUGUST

August 2	Pollensa, Spain	Typical Song-Dance Festival
August 4, 11, 18 and 25	Interlaken, Switzerland	William Tell Festival Plays
August 8	Huesca, Spain	Jota Festival
August 14—19	Betanzos, Spain	Typical Song-Dance Festival
August 15	Jativa, Spain	Typical Dance Festival, Concerts, and Musical Competitions
August 15	La Alberca, Spain	Regional Costumes and Customs Festival
August 15—29	Halle	Handel Fortnight
August 16—18	La Bisbal, Spain	"Sardanas" Festival
August (dates to be announced)	Bilbao	International Orchestra Competition
August (dates to be announced)	La Coruna, Spain	Gallician Song and Dance Festival
August (dates to be announced)	Sepulveda	Regional Song Dance, and Concert Festival
August 19—26	Vichy	International Music Congress
August 31—September 1	Rudolstadt	Historical Music Celebration

SEPTEMBER

September 1—30	Canary Islands	Folk Festivals
September 1 and 8	Interlaken, Switzerland	William Tell Festival Plays
September 2—6	Carlsbad	Festival of International Society for Contemporary Music
September (dates to be announced)	Gothenburg, Sweden	Choral Festival
September 8	Salamanca	Regional Dance and Costume Festival
September 8	Ochagabia, Spain	Festival of Most Ancient Spanish Dances
September 11	Barcelona	Catalonian Folk Festival
September 17	Belorado, Spain	Peasant Dance Festival
September (dates to be announced)	Cadiz	Festival of Dances and Concerts
September (dates to be announced)	San Sebastian	Week of Basque Dances
September (dates to be announced)	El Escorial	Folk Festival
September 23	Catania, Sicily	National Choral Convention
September 28—29	Donaueschingen	New German Folk Music Festival
September 29—October 6	Carlsruhe	Singing Festival

OCTOBER

October 11—13	Kassel	House Music Days
October 20—27	Magdeburg	Bach-Handel-Schütz-Telemann Festival

NOVEMBER

November 17—24	Dresden	Felix Draeseke Festival

Odyssey of Budapest String Quartet Includes American Visit

The members of the Budapest String Quartet have concluded a two and a half months' season in America, their itinerary embracing a coast-to-coast tour. The ensemble sailed April 17 on the SS. President Roosevelt, going directly to London to make a series of recordings.

Interviewed in their New York hotel suite a few days before their departure, the four musicians, in answer to their visitor's questions, described the concert schedule upon which they are now engaged. It began in 1934, takes in concerts in the East Indies, Australia, America and Europe, and is extending without interruption for two years.

This fall they began their Odyssey, going to the Dutch East Indies, where they gave thirty-three concerts in Java and Sumatra. These islands they described as exotic, fascinating—and hot. Besides the musical features of the programs (whose success is attested by the prompt reëngagement of the quartet for another tour), the group recall with amusement a recurrent accompaniment to their concerts. There is a small lizard in those parts called the Tokeh, the name coming from the loud clacking sound it gives out. This reptile has a habit of hiding behind furniture or in the wall, ensconcing itself comfortably and giving a percussion recital. Evidently, some members of the species developed a love of music, for at times, when the Budapest Quartet would be launched into a composition of Mozart or Beethoven, they would hear the buzzing sound that indicates the tuning-up procedure of one of these creatures, and then a series of "to-kay, to-kay, to-kay." The natives have a superstition that if the clack is repeated seven times it means good luck for the listeners.

From their Eastern travels, the quartet returned to Europe, where they played in France and Holland during December and January. They also were heard in Sweden and gave a series of the Beethoven quartets in Copenhagen.

After this they came to the United States for their fifth season here and their first transcontinental tour. The Pacific Coast heard them for the first time, and they also made their introductory appearance in cities in other parts of the country, but numerous reëngagements marked their journey. During their visits here, they have returned repeatedly to a long list of centres, including five times in Buffalo, N. Y.; Princeton, N. J.; and on the People's Symphony Concerts at Washington Irving High School, New York. Brooklyn, Baltimore and Ithaca, N. Y., have heard them four times; Rochester, N. Y., twice. Three of their American tours have presented them in Town Hall, New York, over the radio, and in many principal cities and educational centres of the country.

Arriving in London, the ensemble's recording contracts called for their making discs of the Mendelssohn quartet, op. 12; Mozart, F major; Beethoven, op. 18, No. 3; Schubert, G major; op. 161. May 10, they sailed from England for Australia to play eighty concerts in six months on the southern continent. Their next ports of call are in the Dutch East Indies, returning to Java and Sumatra, where their tour begins in Macasser.

From these islands they take ship for Europe to play in France, England and Holland. They hope to follow these engagements with a long-delayed holiday, their first in two years. In November, 1936, the Budapest String Quartet will be back in America.

M. L. S.

I See That

Dusolina Giannini and John McMormack were among the passengers leaving New York on May 10 by the SS. Bremen.

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Shura Cherkassky has left Russia for Finland, where he will make several pianistic appearances before returning to New York.

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Mila Wellerson, cellist, and Thalia Sabanieeva, soprano, appeared in joint recital at Town Hall on May 11.

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Ingeborg Torrup, dancer, gave a recital at the Barbizon-Plaza Concert Hall, New York, on May 10.

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Mr. and Mrs. Pasquale Amato and Rudolph Ganz sailed for Europe on May 11 by the SS. Paris.

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The Hart House String Quartet, which has been appearing throughout Canada as well as in this country, gave a special performance of modern music, playing quartets by Arnold Schönberg and Amice Calverley at the Hart House Theatre in Toronto, Can., on April 14.

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Michael Zadora, Busoni exponent, has recently arrived in this country from Germany to conduct summer classes. Mr. Zadora was formerly associated with the Institute of Musical Art, New York.

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Leonard Stocker, baritone, was heard on Good Friday in Dubois' Seven Last Words, and appeared on Easter Sunday at the First Presbyterian Church, Throgg's Neck, N. Y., and in The Messiah at the Biblical Seminary, New York. He also continues broadcasting over WQXR.

* * *

Charles Hackett appeared in Handel's Solomon with the Boston Symphony Orchestra, April 30 and sang in the Bach B minor Mass with that orchestra on May 5. On May 12 he was heard by the radio audience when he sang on the Ford Hour.

Dr. Frederick A. Schlieder, F.A.G.O., and Dr. Rollo Maitland, F.A.G.O., gave an illustrated talk on improvisation, April 2, at St. James' Church, New York, under the auspices of the American Guild of Organists.

* * *

Georgia Brune offered a program of monologues and piano music at The Barbizon, New York, on April 2, under the Barth management.

* * *

Margaret Ascolese, soprano, with Esta Pike at the piano, gave a recital of seventeen songs and arias, under the auspices of the New York Madrigal Society, at Steinway Hall, New York.

* * *

Natalie Garland DeCook, Peruvian coloratura, who has been visiting in this country for the past three months, will appear as guest artist for the Pan-American Union in Washington in June. She sang recently on an international short wave broadcast at Schenectady, N. Y.

* * *

Mrs. John McClure Chase conducted the New Rochelle Woman's Club concert of April 4, sharing the program with the Mozart Sinfonietta (Wesley Sontag, conductor). Rita Harmon was piano soloist.

* * *

Rita Sebastian, contralto, appeared in the Menorah Concert, devoted to The Hebraic and Biblical Image in World Music, at Town Hall, New York, this season. Miss Sebastian and Edna Sheppard, pianist, were heard in a group entitled Songs of Our Day, four numbers by Arnold Schönberg and Lazare Saminsky.

* * *

Lucy Brown, pianist, gave a recital at the New School for Social Research, New York, on May 5.

* * *

Ruth Epstein, harpist, artist-pupil of A. F. Pinto, has the distinction of being the first to perform Zabel's concerto with orchestra in the United States. She introduced this composition in an engagement as soloist with the Long Island Symphony Orchestra (George J. Wetzel, conductor).

* * *

Rose Ricciardi, soprano and organist, arranged a sacred concert at Mt. Carmel Church, Passaic, N. J., last month. Archer Gibson, organist, was present. Miss Ricciardi sang O Divine Redeemer and an Ave Maria, and directed the choir of mixed voices.

* * *

Chiquita Casella, Spanish-American dancer, appeared recently at the eighty-fifth anniversary of the Church of St. John the Baptist, New York, and previous to that at Hotel Montclair, New York.

* * *

Hugh Porter presented a recent organ recital at St. Bartholomew's Church, New York, playing works by Purcell, Bach, Howells, Vierne and Jongen.

* * *

Sonia Sharnova gave three lecture-recitals in Chicago: On March 26 and 28 at the junior colleges of the public schools, and in Miss Ott's new People's Civic Concerts Course on April 2.

* * *

After a summer in Italy, Pietro A. Yon, under the management of Bernard Laberge, will start his new season with a Carnegie Hall recital in October, after which he is to tour the Middle West and Southern states.

* * *

The Hilger Trio recently have been making a tour, playing at the Kansas Music Festival, in Fort Hays State College and at Southern College, Winfield, Kans.

* * *

Alfred H. Morton, manager of the program department of the National Broadcasting Company, sailed from New York on May 4 by the SS. Champlain. Mr. Morton will be in charge of his company's broadcasts from the maiden voyage of the SS. Normandie.

* * *

Wilhelm von Wymetal, Jr., stage director for German opera of the Metropolitan Opera Association, left for Europe on May 4 by the SS. Stuttgart.

* * *

Mary Kettelman, soprano, and a male quartet and mixed octet sang a program of Josephine Forsyth's works over WTAM on March 21, including Precious Wee One, Joy Cometh in the Morning, A New Year Carol and a musical setting of The Lord's Prayer. Miss Forsyth directed the singing.

* * *

Kathryn Meisle, who was heard at the last Cincinnati Biennial Festival, has been reengaged for the forthcoming festival to sing the solo part in a new Stabat Mater recently written by Dr. Martin Dumler of Cincinnati. The Metropolitan Opera contralto will also sing in the Verdi Manzoni Requiem. Both performances take place on the closing day of the festival, May 25.

* * *

Elliott Schenck's overture on Indian themes, The Arrow Maker, was performed by the Buffalo (N. Y.) Symphony Orchestra (Lajos Shuk, conductor) on March 21 and April 10.

* * *

The Music Education Studios (Misses Gibbes and Hopkins, directors) continuing their frequent musicales, on April 9 presented Alexander Zaroubine in solos on the Russian balalaika (guitar), and Dorothy Teitsworth, pianist and diseuse. Mmes. Milyko and Aiken were at the piano.

* * *

At Susan S. Boice's monthly musicale in March in her New York studio, music was performed by Marie Descou, Lillian Green, Vivian Block and Alwyn Tonkonogy, vocalists, and a trio composed of Miss DeVreaux, piano, Joseph Hawthorne, violin, and Marshall Drigges, cello.

* * *

Frances Hall and Rudolph Gruen played numbers by Bach, Debussy and Rachmaninoff on April 16 in their weekly two-piano broadcast from WEAF.

* * *

The Carnova Trio is planning a summer tour in the East. The trio, which is composed of Zofia Naimska, pianist, Marya Naimska, violinist and Bedrich Vaska, cellist, recently gave a recital at Steinway Hall, New York.

* * *

Frances Buebendorf, conductor of the New York Liederkranz Orchestra, gave a viola recital on April 22, in the Seamen's House, New York. Mildred Pfeiffer was at the piano, playing works by Bach and Handel.

* * *

The Grayle Ensemble, consisting of string instruments and piano, gave a recital for the Columbia Women's Graduate Alumnae on April 16. The group is under the Bendiner management.

* * *

Ethel Alexander, pianist, gave a recital under the Barth management at the Barbizon, New York, on April 16.

BURLE MARX,

conductor, in the last four years has appeared extensively in South America and this season made his initial European appearances. Mr. Marx is the permanent conductor of the Philharmonic Orchestra of Rio de Janeiro, has been guest director in other cities of Brazil, and has led concerts by the Teatro Colon Orchestra in Buenos Aires. In Santiago, Chile, he conducted a season at the Teatro Municipal. During his direction of the Rio de Janeiro orchestra Mr. Marx has performed 170 works. About sixty were premières, including the first performance in Brazil of the ninth symphony of Beethoven in German. He also introduced youth concerts into Brazil, and is one of the guiding forces of the music life there. In Europe this winter among the orchestras he conducted were the Berlin Philharmonic and the Hamburg Philharmonic. (Schönfeld photo).

The Milban Trio, headed by Frederick Buldrini, violinist, presented a recital at the Barbizon on April 26, playing works by Beethoven, Franck and Schubert. It was heard at the Continental Club, New York, on April 13 and over WOR, April 21. Mr. Buldrini was heard in the solo violin part of the Bach double concerto, with the Sontag Symphonietta at Aeolian Hall, New York, on May 4.

* * *

Mary Hopple, contralto, was soloist for the Down Town Glee Club concert in Carnegie Hall, New York, on May 1. She sang O Mio Fernando (Donizetti) and songs by Merwin, Rimsky-Korsakoff, Grieg and LaForge.

* * *

Madelena Paltenghi, soprano, was the vocalist on April 14 for the League of Allied Arts. Miss Paltenghi sang songs by American composers.

* * *

Gustave L. Becker, composer-pianist, lectured for the Friends of Music and Art, Flushing, N. Y., on April 27. He spoke on the subject, Sources of Compositions, and Luz Gonzalez and Lula Stamb sang several Becker songs.

* * *

The Hampton Institute Octet (Paige Lancaster, director) gave a program of spirituals on April 21 at the A. W. A., New York. Charles Flax was vocal soloist and Ernest Hays played the organ.

* * *

Carolyn Palmer, soprano, has returned to New York from guest appearances with the San Carlo Opera Company in San Francisco.

* * *

Harry Browne Turpin of Dayton, O., has been making a coast-to-coast tour, singing for various universities and music clubs.

* * *

The repertoire class of Luella Melius offered a concert on May 14 at Carnegie Chamber Music Hall, New York.

* * *

Hyman I. Krongard, pianist, artist-pupil of Frank Sheridan, appeared in solo recital at Steinway Hall, New York, on May 7, playing the Bach partita in C minor, Schumann's Novelette in F sharp minor, and Debussy and Chopin groups.

* * *

Lilias Mackinnon sailed from Boston on the SS. Carinthia, May 4. She is returning to England to give her summer courses of lectures on Musical Memory, first at the Tobias Matthay School, London; then at Scottish Summer School at St. Andrews.

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Radio Citadel Won for American Music by Début of Violin and Piano Sonata Series

Eddy Brown, Eminent Violinist and President of Chamber Music Society of America, Discusses Progress of Native Music

Eddy Brown, concert and radio violinist, president of the Chamber Music Society of America, and a champion of American music, recently was interviewed by William Kozlenko.

"I suppose you know," Mr. Kozlenko said, "that for many years a cry has been raised that the music of the American composer has been unduly neglected?"

"I am familiar with the charge," Mr. Brown stated, "and I believe it valid, for, when one estimates how infrequently an American work is featured on a concert program, one realizes how shamefully the American composer is being treated both by conductors and instrumental virtuosos. For every native work occasionally performed at an orchestral concert or at a recital, at least twelve or more modern European works are regularly presented. Such unfair treatment, I feel, would be justified if American music deserved it; but it doesn't. Many of our important American composers write music with as much seriousness and, in many cases, with as much technical and artistic originality as do their European confrères. But, where the European composer can expect some public performance of his new work, the American composer can expect very little or nothing; unless, of course, the conductor or the instrumentalist is partial to the music of the American writer, and consents to include some work of his on the program."

"I agree with you," said Mr. Kozlenko. "But such opportunities, unfortunately, are infrequent, and the fact that we hear so few American compositions on orchestral programs shows that there is a marked indifference still on the part of musicians toward our native music. I feel, however, that, in spite of this condition there exists an even greater evil, and that is the factor of the American composer's perpetual struggle to overcome the stigma of inferiority which has been foisted upon him by lay audiences and anile critics. The fact that he is an American composer implies that he is of no marked importance, and that his music, in comparison with that of the European writer, reveals traits of being unoriginal, dull, trivial and tawdry."

Mr. Brown nodded. "That is true to a degree. The vicious disposition to disparage the ability of the American musician is still prevalent, although it is now abating. For conductors, critics, instrumentalists, vocalists and many avid partisans are being won over to the side of the American composer, purely on the grounds of the composer's artistic ability for musical expression; and all these active agents are marshalling their forces to disrupt this long-standing and erroneous legend of inferiority. The American composer, though he has not attained the ideal condition of always hearing his new work performed almost as soon as he has finished it, has a better chance of having it presented in public than he had ten or fifteen years ago.

Radio Favorably Disposed to Americans

"But the epitome of the American composer's victory, for the present at least, has been achieved with winning over the powers of radio to his side. For the first time in the history of contemporary American music, composers have had a consistent opportunity of hearing their works presented over the air, reaching hundreds of thousands of listeners in place of hundreds.

"I believe that the inauguration by WOR —an organization with which I am affiliated —of a series of violin and piano sonata programs by living American composers, begun last January 27, was something of an event, both in radio and in American music. A representative list of composers—conservative as well as radical—contributed to these programs. We presented the violin sonatas on Sunday and carried over an orchestral work by the same composer to the following Friday night as part of my regular program. Although the list was not completely representative of all movements and styles of American composition, I think the contributions presented were of the highest calibre. The music of such composers as Daniel Gregory Mason, John Powell, Harold Morris, A. Walter Kramer, Horace Johnson, Quincy Porter, Aurelio Giorni, Henry Holden Huss, Lazare Saminsky, John Tasker Howard, Albert Stoessel, Carl Engel, Marion Bauer, Bernard Wagenaar and David Stanley Smith, was presented either on Sunday morning, Friday evening, or on both occasions. And now we are planning a new and greater series of American compositions which includes works in all forms, and which will, with the coöperation of the League of Composers, start June 9 and carry on for many weeks. This new series will include works by many other notable American composers not represented in our first group of native compositions."

Sonatas vs. Orchestral Works

"Is it not true, Mr. Brown," pursued Mr. Kozlenko, "that sonatas for this combination of instruments—that is, violin and piano, have fared less well than orchestral works written by American composers?"

"The reason for this seems to be clear," said Mr. Brown. "An orchestral work can be studied at a couple of rehearsals, performed a few times, and the music shelved until the conductor decides to have it played again. The many difficulties involved in careful study and memorization are eliminated, for the orchestral men read the music from their stands, and the conductor reads it from the score. But an instrumentalist must study the work carefully and in great detail. He must be careful of many problems, like bowing, fingering, intonation, phrasing, and countless other intricate details which assume greater proportions for the solo violin than for an ensemble of violins. After he has finished studying the work to his artistic satisfaction, he must then begin the tedious process of memorizing it. Moreover, if he happens to be a man who is traveling and giving concerts, the opportunity of really concentrating upon the music is obviously lacking. With the accepted masterpieces like those written by Corelli, Tartini, Vivaldi, Bach, Beethoven, Mozart and Brahms, the chances are that he has studied them ever since he first began to play the violin, and it requires less time and labor to replay any of them than it takes to learn a new work by a modern living composer."

Foreign and Native Novelties

"Is it not true, however," countered the other, "that a violinist may shy at the prospect of learning a work, say, by Quincy Porter, an American, but he would not hesitate to learn a similar work by Prokofieff, a European? He knows that he can 'sell' a new work by a foreign composer, whereas he would have to exert himself to 'put over' a work by an American composer."

"But I feel," Mr. Brown replied, "that the concert violinist does not consciously discriminate against the work of an American composer. You must remember that violin literature is rich with the compositions of our greatest classical and romantic composers. Beethoven and Bach wrote more music for the violin than any twenty modern composers—European or American—put together. It is only recently that the modern composer is turning again to writing sonatas for violin and piano. For several years they were chiefly concerned with writing operas and orchestral music and, to a lesser degree, quartets, trios, and other forms of chamber music combinations. So the violinist had of necessity to go to the music of the dead masters to complete his repertoire. But if consistent playing of sonatas and other works by American composers will create an active interest on the part of the great public for native music, then I, in my way, with the aid of my associates, will help stimulate such an interest.

"I may add, in reference to this radio venture with which I am associated, that one of the most important features was the presence of the composer himself who, in most cases, played the piano part of his own sonata, and who also commented about his work. In this manner, he gave the program an atmosphere of informality. This practice will continue in our second series."

Haensel & Jones Sign Russian Imperial Singers

The Russian Imperial Singers (Michael Dido, first tenor; Demetre Criona, second tenor; Stephan Slepoushkin, baritone; Andrew Grigorieff, basso; Ierinarh Zragewsky, basso-profundo) have signed a management contract with Haensel & Jones for a term of years.

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Paris Has Gramophone Concerts

(*Continued from page* 5)

Landowska. At another meeting, they had an hour with Gustave Charpentier, composer of Louise, and the late Gabriel Fauré; at others, quartets by Haydn, Beethoven and Mozart were dispensed by the Pro Arte Quartet.

A festive occasion was that on which Hephzibah and Yehudi Menuhin were presented, doing the Beethoven Kreutzer Sonata. America knows how charmingly, and with what finish, the Menuhin progeny perform this difficult work. The reproduction proved so realistic, one thought the children were there—all but Hephzibah's quaint way of bowing and Yehudi's admiring glances in her direction. The program was continued with Cortot's playing of fourteen waltzes by Chopin, each a model of suave grace and enveloping atmosphere.

NORÉNA RETURNS TO PARIS

Eidé Noréna's first appearance here, since her return from America and Germany, was at the Paris Opéra, in Rigoletto, by Mr. Verdi, of Italy. Noréna was in fine voice and gave another one of the interpretations for which she is so justly admired. Whereas one often hears Gilda sung as a mere pretext for vocal virtuosity, Noréna not only showed off many aspects of her singing art, but also succeeded in projecting a touching bit of acting as well. The famous scene in which Gilda tells her anguished papa how the Duke had defiled and deserted her, was particularly poignant. John Brownlee made an admirable Rigoletto, and one got the same thrill from his impersonation and deep-felt singing that the great, departed Battistini was wont to give in the same part. The Duke of the occasion was Luccioni, a young tenor from Italy, I am told. He was a good-looking libertine, and certainly has a rich, warm voice. When, with a luscious outburst of tone, he rushed into the moonlit garden and threw himself at Gilda's feet, one heard a soft, feminine sigh sweep over the house and hover in air until the ardent lover took his last kiss and fled.

Stravinsky Fulfilling Engagements in Europe

After fulfilling engagements in over twenty American cities, Igor Stravinsky, composer, conductor and pianist sailed for Europe, where he is scheduled to give concerts in Paris, Denmark and Italy. He will return next January to the United States for a coast-to-coast tour.

Mr. Stravinsky's engagements this season in America included appearances as guest-conductor with the Chicago, Milwaukee, St. Louis, Los Angeles and Boston orchestras; as pianist he was heard in joint recital with Samuel Dushkin violinist, in cities throughout the country. Mr. Dushkin, who is a close collaborator of the composer, is known for his interpretation of Stravinsky's compositions. Later in the spring, he will join Mr. Stravinsky in Paris, where the composer is to complete a symphony, on which he has been working during the last two years.

Hambourg Trio Reunites for London Jubilee Program

The original Hambourg Trio, familiar to American concert audiences until they disbanded twenty years ago, reunited to give a special concert in celebration of King George's Jubilee in Ottawa, Can., on May 2. A half hour of this event was broadcast over combined facilities of the Canadian Radio Commission and an NBC-WJZ network. Mark, Jan and Boris Hambourg, pianist, violinist and cellist, respectively, were brought to Canada from London by their father in 1910, the year King George ascended the throne, and that year they organized a trio, which appeared until 1915 when Mark went back to London and Jan to Paris. Boris stayed in Toronto. In the meantime each has won prominence as a virtuoso of his respective instrument. The Hambourg Trio are to make a Jubilee Tour, playing from coast to coast in the United States and Canada.

Casella's European Activities

Alfredo Casella spent six weeks during February and March in the U. S. S. R., conducting eight orchestral concerts entirely composed of Italian music in Moscow, Leningrad and Karkhof. At these concerts he presented works by Malipiero (which included a new Sinfonia), Petrassi, Rieti, Vivaldi, Rossini, Scarlatti and some of his own—introduction, aria and toccata, La giara, Scarlattiana, Italia, Serenata, La donna serpente excerpts, and other compositions.

Mr. Casella has been invited to come again to the Soviet next season in order to direct a new series of concerts made up entirely of Italian music. The concerts at Moscow were given in the presence of the Soviet authorities and the Italian Ambassador. The state society for cultural relations between the Soviet and other countries (VOKS) gave a reception in honor of Casella at Moscow.

Mr. Casella at present is writing a concerto for cello and orchestra and making an orchestration of the Bach Chaconne. He is also actively at work in rescoring two symphonies of Muzio Clementi, given him as a commission upon the recommendation of the Library of Congress, Washington, D. C. The Library has been kind enough to furnish him with extensive photographic material. These two symphonies, which until recently had been believed to be lost and which through the perspicacity of Carl Engel, were purchased at a sale in London ten years ago, constitute an extraordinary historical document of Italian symphony literature composed at the beginning of the last century.

During July and August, Mr. Casella will teach piano and composition at the musical academy Chigiana at Siena, Italy.

Artists Heard in Oyster Bay Musicale

OYSTER BAY, N. Y.—Mrs. H. H. A. Beach, composer-pianist; Ruth Shaffner, soprano; Eugenie Limbert, violinist, and Virginia Duffey, accompanist, were the artists that entertained a large audience at the Oyster Bay High School on April 10. Among those present was Mrs. Theodore Roosevelt of Sagamore Hill. Mrs. Beach was heard in a group of her own piano compositions, while Miss Limbert was heard in pieces by Kreisler, Wagner-Auer, Brahms-Hochstein, and also in Romance by Mrs. Beach, which was exquisitely played. Miss Shaffner gave songs by Mozart, Marx, Wagner and Edwards, and was later heard in a group with Mrs. Beach at the piano, including the Moonpath, Dark Garden (which is dedicated to Miss Shaffner), Ah, Love But a Day, and, with violin obbligato, Ecstasy and Rendezvous, which had to be repeated. As an encore, The Year's at the Spring was sung.

Mrs. Beach and Miss Shaffner have given over 100 recitals together. Miss Shaffner's interpretative powers, beautiful voice, and the depth of content carried in the songs of Mrs. Beach make a notable combination. All the artists were received with thunderous applause, and Mrs. Beach was presented with the essay that won the prize in a contest held by the high school students on the subject of Mrs. Beach and her life. G. L.

Berlin Applauds Opera and Recital Events

(*Continued from page* 5)

of her coloratura, won thrilling success. The mood of intimacy given to Du bist die Ruh (Schubert) proved Noréna's culture in the presentation of German Lieder and, together with the Traviata aria, strikingly illustrated the universality of her art. An ovation was accorded the visiting Norwegian, and had she so desired, she could have given an entire program of encores and extras. Stabile sang the Don Juan Serenade with a high degree of artistry and tonal brilliance, and acquitted himself of the *tour-de-force* aria from The Barber of Seville (Rossini) with bewildering virtuosity. His success was deservedly convincing. Renato Virgilio played excellent accompaniments.

STATE OPERA GIVES PARSIFAL

Two of the three performances of Parsifal given in Good Friday Week were made memorable by Kipnis' magnificent Gurnemanz, done with beauty of voice, cultivated diction, nobility and dignity. Parsifal, as projected by Max Lorenz, was good in appearance, free of pose, and vocally effective. Gertrude Ruenger, as Kundry—her first appearance here in the part—gave a fine impersonation. Karl August Neumann depicted a forcefully drawn and sagacious Klingsor. Robert Heger conducted, dwelling heavily upon the lines of dramatic movement and emotional appeal.

Among recitalists recently rewarded with exceptional plaudits should be mentioned Cecilia Hansen, who had the gratification of attracting a large and enthusiastic audience to her recital; and pianist Frederic Lamond, who with a Liszt program closed his series of seven recitals illustrative of the development of piano music from Bull to modern times.

RIA GINSTER,

soprano, who has been appearing in England and Europe during the past few seasons, will make her first American tour during 1935-36 under the management of the NBC Artists' Service. Mme. Ginster has already been booked for engagements by the Montreal Ladies' Musical Club, Winnipeg Women's Musical Club, St. Paul Schubert Club, Cincinnati Matinee Musical Club, Springfield Fortnightly Musical Club, Cleveland Artists' Course, Terre Haute Concert Guild, Duluth Music Club, and La Grange Sunday Evening Club. She will be heard also in recital at Town Hall, New York. Mme. Ginster recently completed her fourth consecutive tour of England, and late in March sang with the Vienna Symphony Orchestra under Bruno Walter. For some years she has been a frequent solo artist of leading symphony conductors and has appeared under Furtwängler, Otto Klemperer, Carl Muck, Abendroth and Sir Thomas Beecham.

Alma Witek Appears

Alma Witek played violin solos at the Congress of States Society, Pennsylvania Hotel, New York, on April 30. The Witek Quintet also appeared on the program.

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Future Music Development of Country Requires Services of Young Artists

Richard McClanahan Sees Need for Ministering to Wants of the Smaller Communities

"The most important source of music development for the future in America lies in small towns and in the schools of the country." Richard McClanahan, pianist, and American representative of Tobias Matthay, and head of the music department of the Riverdale Country School, was speaking in his Steinway Hall studio, where he had received a staff member of the Musical Courier.

"The young artist is what concerns me these days," Mr. McClanahan went on. "I think he should gradually make his way to the top, and in so doing, help the music of the country. I myself am bringing out a young artist soon; but I shall present her in a small auditorium—Steinway Hall, and sell the tickets at a nominal price.

"So many young artists want to make an impressive beginning. They take a big hall and give all the tickets away, which demoralizes the concert life of the city and does no one good, it seems to me. These misguided youngsters stake everything on a single throw, and, in the majority of cases, we never hear of them again. They must feel sadly disheartened as they wait for the big engagements.

"If a young artist would be content to start in a simple way, gradually gaining experience by playing in the small towns and before schools and clubs, he would gradually evolve an art that would warrant a concert in one of the large halls of the music centres.

"Young opera singers often begin in small rôles and sing their first big parts in provincial European theatres. Such should also be the case with instrumentalists—they should have opportunities to play and develop, and then when they make their New York début it would be as seasoned artists.

Recruiting an Army of Youth

"Think what it would do for music in general in this country if we had an army of young people spreading good music in the smaller centres. There is no reason why such a condition cannot be brought about in America. Indeed, I believe the National Music League is making encouraging progress in this direction. To my mind, every little hamlet should have its musician, and if this could be effected, we would have a musical nation.

"The time is ripe, I believe, for a movement of this kind. I have recently returned from lecture engagements in the West, and it was both heartening and surprising to encounter the joy that the people of this section take in music. The University of Kansas at Lawrence, Kans., has a splendid music department. Its A Cappella Choir does excellent work and is in demand all through the locality for concerts. I gave a course at the Oklahoma College for Women, and my students told me many interesting things of how music—good music—is prized in the small towns of that section. Despite lack of funds, one teacher told me, the number of her pupils had not fallen off. The parents simply arranged a sort of barter system, whereby she received eggs, milk, gasoline for her car, or even beauty treatments at the local beauty parlor in exchange for lessons.

"People from the small communities were also unanimous in declaring that they want the highest type of music. They do not enjoy being 'played down to,' and are quite as well able to appreciate fine tonal fare as the metropolitan audiences.

Rich Field in Smaller Towns

"All this is evidence of a great work to be done by American musicians in satisfying this demand. Many young musicians think they cannot waste time in these pursuits. Small towns are not the proper background for their art, they imply, nor is a schoolroom a broad enough field.

"I would like to remind all these musicians of the life of Bach. Not many present-day artists would have the temerity to compare themselves with the great Johann Sebastian, and yet he spent most of his days contentedly serving as an organist in a small town, and, after he went to Leipsic, he taught in a boys' school. He steadily matured his own genius, and at the same time the contact he had with the church people and the pupils of the school must have been exceedingly beneficial to them.

"Riverdale Country School is not a music school exclusively, although one has grown up in connection with our work there. The regular academic courses occupy the curriculum, but it is our aim to give music a place in the regular daily routine of the boys. After they leave the school, then, music will continue to have its proper place in their lives. We do a lot of choral singing, and there are also frequent programs presented by instrumental students. We plan to give such a one at Steinway Hall in late May; and on May 3, as you know, we had a Bach-Handel Festival, including Handel's oratorio Saul, at Town Hall, New York. The chorus comprised 240 boys from the school. We had the assistance of the Greenwich String Orchestra and soloists."

M. L. S.

W. Warren Shaw for University of Vermont Summer Session

W. Warren Shaw of New York will be director of the vocal department of the University of Vermont summer session, Burlington, Vt., July 5 to August 15. This is Mr. Shaw's tenth consecutive year in this position.

Mr. Shaw's new treatise, Educational Vocal Technic, containing twenty-five educational songs with appropriate exercises for developing vocal technic, is to be published in September. The work is in two volumes, and was arranged and adapted as a textbook for schools and colleges in collaboration with Dr. George Lindsay, director of music of the Philadelphia Board of Education. It is endorsed by Lawrence Tibbett, Gladys Swarthout, Frederick Jagel and Armand Tokatyan. On April 4 Mr. Shaw delivered a lecture on Educational Vocal Technic at the University of Pennsylvania, before the teachers assembled in Philadelphia for Schoolmen's Week.

George Compton, Tenor and Teacher, Discusses Vocal Pedagogy

George Compton, tenor and teacher of voice, recently was interviewed in his New York studio. Mr. Compton's training is a comprehensive one, comprising study with teachers in America, and later with Virgilio Doplicher of Italy, who taught him both the Italian and German style of singing, and with Georges Mertens, coach of the Royal Opera, Brussels, an exponent of the French School.

"In my own pedagogy," said Mr. Compton, "I have endeavored to incorporate the virtues of all these types, and eliminate the faults which I found in each system.

"The American singer is required to be more of a linguist than vocal artists of other countries, for in Italy, France and Germany, the texts of opera or recital numbers are usually translated into the language of the country in which they are sung. In America, on the other hand, it is the practise to deliver the words in their original tongue."

"Do you approve of this custom?"

"As far as the singers are concerned, it is, of course, a good thing for them to have to learn the other languages. As for vocal music in general in this country, I think it suffers from the fact that audiences cannot understand what the artist is singing.

'Every vocal composition is fundamentally the musical setting of an idea or story, and if a singer does not make the words clear to his hearers, either because they cannot understand the language in which he sings or because his diction is bad, the intent of the composer is not realized."

Mr. Compton believes in radio as a medium for good singing. "In the early days we heard much bad vocalism on the air. Now, however, the standard is rising, and the broadcasting facilities have become more adapted to displaying the quality of the human voice."

S. T.

Philadelphia Has Concert for Blind Relief Fund

Philadelphia.—On April 25 a benefit concert for the Blind Relief Fund of Philadelphia was given at the Play and Players under the auspices of Clarke Conservatory of Music and Miller Conservatory of Dancing. Vocalists alternated with group and solo dancers in a program of interest and artistic excellence. Marguerite Barr MacClain was vocal director of the evening; Dorothy Miller Ogden and Katharine S. Miller, directors of dance. The accompanists were Ruth Burroughs and Ruth Handbury. A vocal chorus and a dance ensemble from the two schools assisted.

K. T.

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Duluth Civic Orchestra Presents Initial Program for Children

Choral Groups to the Fore in Springtime Calendar of Minnesota City —Recitals Provide Pleasant Variety

DULUTH, MINN.—The first in a projected series of children's concerts by the Duluth Civic Symphony Orchestra was enthusiastically received by 1,800 students of the public schools on April 26. Director Paul Lemay, who has had considerable experience in such work with the Minneapolis Symphony Orchestra, displayed expert psychology in his programming and comments. The afternoon opened inspiritingly with the overture to Glinka's opera, Russlan and Ludmilla, after which the conductor introduced representative instruments from the orchestral choirs. Indian War Dance by the American, Charles Sanford Skilton, appealed strongly.

The educational portion of the afternoon was provided by the analysis and playing of the andante movement from Haydn's Surprise Symphony, which the young audience followed intently. To demonstrate the tonal possibilities of his own instrument, the viola, and to encourage its wider study, Mr. Lemay gave his first solo in this city, the Londonderry Air. The Worried Drummer (Schreiner), a rhythmic novelty employing all the drummer's traps, proved vastly entertaining. The program, which was given in coöperation with Ann Dixon, head of the music department of the Duluth Public Schools, embraced also Liadoff's Music Box and closed with the Marche Slave of Tschaikowsky.

CHORAL AND RECITAL EVENTS PLEASE

The Northland Singers (Margrethe Hokanson, director) were heard in a refreshing spring concert on April 30. This unusual *a cappella* group is purposely recruited from untrained singers whose director, former dean of the organ department at the College of St. Olaf and colleague of Dr. F. Melius Christiansen, aims toward finished ensemble work rather than individual polish. In this she succeeds unquestionably, as her direction is, like Dr. Christiansen's, clean and decisive in phrasing with broad strokes, in dynamic effects.

Mrs. Hokanson's program was both sacred and secular. Three premières of contemporary Americans were presented, two songs by Martin Luvaas and a shepherdess' song by Mrs. Hokanson.

Ralph Oxman, graduate of the Juilliard School, assisted at the piano by Mary Oxman, gave this city a rare and welcome cello program on May 3. Musicians were interested to hear J. S. Bach's suite in D minor for unaccompanied cello, which Mr. Oxman presented with commendable verve and surety. Residents were pleased with a graceful example of cello literature in Sammartini's sonata in G major. Mr. and Mrs. Oxman combined nicely in the dashing A minor concerto of Saint-Saëns.

A pleasant two-piano recital was sponsored by the College of St. Scholastica on April 26. Cecilia Ray Berry, formerly head of music in the parochial schools of this city, and Margaret Angelin Kane of New York City, were the pianists.

Lela Maki was heard under the auspices of the Finnish Institute of the Y. W. C. A. in a program of piano music on April 12. Some interesting Finnish compositions were included prominently.

Sergei Tarnowsky, Chicago pianist-teacher, has completed his third and final session of master classes of the year at the College of St. Scholastica.

The Duluth Male Chorus celebrated the fortieth year of its founding with an anniversary program on April 13. Charles Helmer of the Duluth Public Schools directed the group in popular and old-time songs, with Joseph Erickson, baritone, as soloist. Florence Essen-Soder and Ruby Hanson gave instrumental solos. A. B. Welander was general chairman. L. T.

Oberländer Award Made to Thomas W. Lantz

Thomas W. Lantz, superintendent of the department of public playgrounds and recreation of Reading, Pa., was the recipient of an Oberländer Grant from the Carl Schurz Memorial Foundation, and at present is on a three months' study tour of the recreational and cultural opportunities for young people between the ages of sixteen and twenty-four years in Germany and Austria. Mr. Lantz returns to America the latter part of July.

Brazilian Cities Hear Novaes

Guiomar Novaes, Brazilian pianist, is giving concerts in her own country. In April she played a series of recitals in Sao Paulo, and in May she is to appear in four recitals in Rio de Janeiro, to be followed by two performances of concertos with symphony orchestra. After this the pianist is to have an extensive tour of the south of Brazil.

Warren Song Used in Pacific Southwest Glee Club Contests

Song on May Morning, an *a cappella* chorus for women's voices by Elinor Remick Warren, was sung on April 6 by the five contesting choruses in the eleventh annual glee club contest of the Pacific Southwest Intercollegiate Glee Club Association. First place was won by the Pomona College Women's Glee Club, of which Ralph Lyman is conductor. Miss Warren's music is a setting for Milton's lines of the same title.

Educational Alliance Concert

On May 5, through the courtesy of Siegfried H. Kahn, the Educational Alliance offered a concert by the Gordon String Quartet, with Olin Downes as pianist and commentator. The works performed were Mozart's D major quartet, and Franck's quintet in F minor, for piano and strings.

RICCARDO DELLERA,

with the Metropolitan Opera Company for eighteen years, has been the coach of many prominent artists, among them: Enrico Caruso, Richard Crooks, Beniamino Gigli, Lauri-Volpi, Lily Pons and Lawrence Tibbett. Prior to coming to the Metropolitan, Mr. Dellera was associated with La Scala and opera houses in Brazil and Havana. He has moved to new studios in New York, where he will teach voice and coach operatic repertoire. Later in the summer he will confine his work to two days a week in the city. (Photo by Franco Studio.)

Robert Braun Plays in Philadelphia

PHILADELPHIA.—Robert Braun made one of his too infrequent Philadelphia appearances on May 2 in the Great Court of Mitten Hall, Temple University, playing a program of three Chopin études, Liszt's Mephisto waltz, and pieces by Debussy, Sgambati and Albeniz, another Chopin excerpt and Liszt's Legend of St. Francis and La Campanella. The first three Chopin items were in the Godowsky arrangement for left hand alone, and the Albeniz Triana was also a Godowsky transcription. Mr. Braun displayed his full powers of technical brilliance, expressive depth and sincerity and the compelling individualism with which he invests his interpretations. The list he chose was of exacting nature, sometimes gruelling in its mechanical requirements, but Mr. Braun negotiated every phase with finesse and artistry. He received his due of cordial applause. S. K.

Roeder Speaks Before A. M. T. L.

Carl M. Roeder spoke on Rhythm—Its Relation to Technic, Tone Quality, and Emotional Balance in Piano-playing, before the Associated Music Teachers' League on May 8 at the Steinway Building, New York. Messrs. Otto Schlaaf and Robert Riotte, artist-pupils of Mr. Roeder, presented a program of music for two pianos.

New Academy of New York Announces Performance

The New Academy of New York, under the direction of Julian Freedman, having given several performances of Katayev's Soviet satire, Squaring the Circle, in its New York Chamber Theatre at Carnegie Hall, now announces its second offering for the season to be presented about the second week in May. The program contains among other things two works of Alfred Kreymborg—a one-act play called Monday, and Jack's House, a poem representing a form known as a melo-poem and consisting of several poems spoken to music and with a supporting cast of pantomime and dancing. The performance is to be directed by Polly Korchien, dancer.

Ruth Shaffner Widely Active

Ruth Shaffner, soprano, has appeared recently in recital at Drew Seminary, Carmel, N. Y.; at Woolsey Hall, New Haven, Conn., with the New Haven Symphony Orchestra; in Oyster Bay, N. Y., at the High School Auditorium; at the Iselin estate, Bedford, N. Y. She was heard recently at Syracuse University, in a performance of Dubois' Seven Last Words, in Yonkers with the Festival Chorus; at a musicale in the home of Dr. and Mrs. Anthony Bassler, Ithaca, N. Y.; and in the annual performance of Bach's Passion According to St. Matthew at St. Bartholomew's Church of New York City, where Miss Shaffner has been engaged as soloist for her tenth year.

Malibran in America

(*Continued from page 6*)

this country been one of prosperity or joy. There was, soon after her arrival, one breaking-up of family ties and filial endearments, which left behind it a sorrow; and then came another breaking-up of a more worldly cast which left behind it a sting. There is now a third snapping of the affection, perhaps more bitter, certainly more untimely, than either of its forerunners. . . . She is left alone to breast the difficulties of the stage. There is something peculiarly interesting in the history and destinies of this lady, and we cannot think of them without a feeling of sympathy. . . ."

On November 3, accompanied only by a personal maid, and taking with her only the money she had earned in her final appearances, Maria Malibran sailed for Havre in the packet ship Henry IV. Leaving the land of her first success, where she had known happiness and tragedy, she started on her greatest musical adventures.

Her premature end came after a few months of happy marriage to de Bériot, the famed violinist. She was thrown from a horse while riding in Manchester, England, and as a result of her injuries, died on September 23, 1836. So passed one of the most lovable, picturesque and talented singers in the history of operatic art.

Fortune Gallo Plans Next Year's San Carlo Opera Tour

Fortune Gallo recently spent a week in New York to complete details for the 1935-36 season of the San Carlo Opera Company. The itinerary is already almost entirely booked, although the present tour does not terminate until the end of May. Mr. Gallo announces that next season's engagements open in Montreal, Can., and again cover the entire country ending in late May, a period of forty weeks. The current bookings of the company have extended for nine months and embrace sixty-eight cities. On its homeward journey the San Carlo troupe played one week's engagement at the new Municipal Auditorium, St. Louis, Mo., from April 22 to 28; a return spring season in Chicago, at the Auditorium, from April 29 to May 5; engagements in various Ohio cities and Pittsburgh complete the 1934-35 tour.

Ralph Lawton to Teach at New Academy in New York

Ralph Lawton, American pianist, head of the piano department at the Salzburg Mozarteum Academy, is now in New York to introduce his new technic for the piano. This technic has won recognition in Europe. It has been evolved by Mr. Lawton on the basis of his teaching for the last fifteen years. It is claimed to be the only method of technical mastery for the piano based on the music of our own times, and to offer a solution to the many problems presented by modern music to the present-day teacher and pianist.

Mr. Lawton will give a two months' lecture course and demonstrations under the auspices of the New Academy, which continues in America the work of Julian Freedman, founder of the Salzburg Academy. Another of the Salzburg teachers, Harald Kreutzberg, has completed a month's intensive dancing course under the auspices of the New Academy.

At the expiration of the course, Mr. Lawton goes on a concert tour throughout the country and continues to lecture and demonstrate with regard to the new technic.

Hilger Trio Appear in Kansas

The Hilger Trio recently gave a concert in Winfield, Kans., playing trio, op. 50 by Tschaikowsky, trio, op. 32 by Henry Hadley (composed for the Hilgers), and pieces by Nina, Pergolesi-Kreisler, Mendelssohn and Beethoven-Kreisler. Elsa Hilger, cellist, was heard in the Saint-Saëns cello concerto. Among those present was Mrs. Alexander Jardine, president of the National Federation of Music Clubs.

Engagements of Agnes Davis

Agnes Davis, young American soprano, gave a private recital in Washington, D. C., April 17; 28 she sang at the Academy of Music in Philadelphia. Two concert performances of Faust followed—the first in York, Pa., April 29, and the second at the Chattanooga May Festival on May 10. Chattanooga also had heard Miss Davis on May 9, this time in recital with Wilbur Evans, American baritone.

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Music Notes From Coast to Coast

COLUMBUS, O.—When the four big concert courses were brought to a close, the final events coming in rapid succession a month ago, it looked as though the music season here was definitely over, except for the usual array of local affairs. The idea of anything resembling a May festival had almost gone glimmering when Messrs. Hast and Amend, enterprising managers of the Civic Concert Series, announced a May festival of their own consisting of three performances by the San Carlo Opera Company.

The operas announced were Madam Butterfly, Faust and Lohengrin. Due to the sudden illness of Hizi Koyke, who was to have given Columbus her interpretation of Cio Cio San, a last-hour substitution was imperative and so Verdi's La Traviata was given on May 7, in place of the Puccini opera. The important rôles in this were sung ably by Lucille Meusel, Sydney Rayner and Mostyn Thomas.

The other two promised performances took place according to schedule. The cast for Faust was Charlotte Simons (Marguerite), Sydney Rayner (Faust), Harold Kravitt (Mephistopheles), Mostyn Thomas (Valentine) and Philine Falco (Martha). In Lohengrin, Mr. Kravitt was heard as Henry the Fowler, Dimitri Onofrei as Lohengrin, Bianca Saroya as Elsa, Stephan Kozakevich as Frederick of Telramund, Elsa Hottinger as Ortrud, and Gildo Morelato served as the king's herald. Mme. Saroya and Mr. Onofrei were magnificent as the heroine and hero of the Wagner performance.

Carlo Peroni conducted the company's twenty-piece orchestra, choruses and leading singers with coördinating skill.

Rumors are abroad that Messrs. Hast and Amend will bring the San Carlo Opera Company back again next spring for a lengthier May festival. H. G. D.

GRAND RAPIDS, MICH.—The Grand Rapids Music Teachers' Association has had an active season. Some of its recent programs included an illustrated lecture-recital on Beethoven's opera Fidelio given by Carl Andersch; a Bach recital, with explanatory comments, given in St. Mark's Church by Harold Tower, organist; the annual Frolic, an evening of musical fun; and a Round Table of musical experiences. Among those from the local organization who attended the two-day state convention in Ann Arbor on May 15-16 are Chester Berger, president of the state organization, Marguerite Colwell, past president, Maude Woodall, Louise Cooper Spindle, Bertha Seekell, president of the local organization, Augusta Rasch Hake, Henrietta Smith, Mrs. Lucene Sturgis, Helen Baker Rowe, Mr. and Mrs. Sherman Tuller, Karl Wecker, conductor of the Grand Rapids Symphony Orchestra, Eugene Phillips, Harold Bishop and William Van Gemert.

The last meeting of the season for the St. Cecilia Society was followed by a program given by Evangeline Maurits, soprano, and Mozelle Bennett Sawyer, violinist, with Mrs. Peter Kleynenberg and Reuben Barnett at the piano. Chairman of the day was Mrs. Verne G. Phillips. A group of members gave an exchange program in Muskegon, which was arranged by Mrs. Reuben Maurits. The participants were Mrs. Loren J. Staples, contralto; Alida VandenBerge, pianist, and an ensemble consisting of Doris Van Ringelesteyn and Muriel Hengst, violins; Jane Lombard, cello, and Ruth Pellegrom, piano. Dorothy Pelck McGraw was the accompanist.

The Schubert Club, assisted by the Cantando Club, both directed by Haydn Morgan, gave its fifty-second annual concert in Civic Auditorium.

Two performances of The Creation were given by the choir of Fountain St. Baptist Church (Emory Gallup, director). Assisting was the Fine Arts Little Symphony Orchestra, and Harold Tower at the organ. This choir also presented Bach's Passion According to St. Matthew, with the following soloists: Elizabeth Barker Van Campen, soprano; Alida VandenBerge, contralto; Arthur Kraft, tenor, of Chicago; Fred Patton, bass, of Michigan State College at Lansing. Mr. Tower assisted at the organ, and also played a short program of Bach chorales. H. B. R.

INDIANAPOLIS, IND.—The Indianapolis Symphony Orchestra closed its fifth season last month in a program of works by Thomas, Dvorak, Rubinstein, Foster and Strauss. In the New World Symphony, Ferdinand Schaefer drew from the players their best efforts and obtained success. By a judicious tempo he secured both vigor and dignity and created a better balance between the parts than one usually hears. The woodwinds were exceptionally good and a general improvement was noticed in the ensemble as a whole. After the Strauss Wiener Blut waltz, which brought the concert to a close, a demonstration of approval broke from every section of the house, which proved the popularity of the local organization and its leader.

The Budapest String Quartet were presented at the Academy of Music last month, playing with a superb sensitiveness, adjustment of ensemble and tonal finish. The program consisted of the Beethoven quartet, op. 18, No. 6 in B flat; Schumann quartet, op. 41 in A, and Reger quartet, op. 109 in E flat. The last number is music of colorful makeup and skilled formal treatment, imposing esoteric demands on the performers. The ensemble demonstrated their status as full-fledged artists and were received enthusiastically by the audience.

Eight hundred children from Indianapolis churches sang at an Easter sunrise service on the steps of the Soldiers and Sailors Monument. H. C. G.

MIAMI, FLA.—Among the artists presented recently at the Mana-Zucca Music Club were Franz Imhoff, tenor; Norma Anderson, soprano from Lake Worth, Fla., and protégé of Doris Doe; Eleanor Clark Linton, pianist; a costume recital with Winifred K. James as mistress of ceremonies. Those taking part were Rubye Showers Baker, Sylvia Olmsted, John Miedema, Alyn Swords, Marian Taylor, Beatrice Hunt, Frances Tarboux, Eleanor Clark Linton, Annie Laurie Lee, Olive Dumgan Pullen, Leila Hall, Miriam Todd, Torna Sorriento and Dorothy Stearns Mayer.

Carl Cochems, teacher of voice, sponsored the annual recital of his voice pupils recently at the White Temple Auditorium.

The Miami Philharmonic Chorus, under the direction of Prof. Alfred Wiley, played three concerts this winter in Bayfront Park. Rossini's Stabat Mater was given at the last concert with the assistance of Caesar Lamonaca's Concert Band. The soloists were Dorothy Stearns Mayer, soprano; Franz Imhoff, tenor; Beatrice Hunt, mezzo-soprano; Percy Long, bass.

The Miami Music Club sponsored Music Week in Bayfront Park with concerts every evening. The programs were under the direction of Swannee Fuzzard, assisted by Grace Murray, Mrs. E. J. Hall, Mrs. Earl Lazenby and Edna Burnside.

The Music Club presented at one of the regular morning meetings Prof. Arthur Andre, pianist, and Lois Shinn, soprano.

The Mana-Zucca Music Club heard the American composer-pianist Abram Chasins recently in a lecture. He will play for the club next season. A. F. W.

SALT LAKE CITY, UTAH.—The Bartered Bride, given by students in the music department of the University of Utah, Salt Lake City, formally opened Music Week here. The Singing Mothers, an organization of members of the Relief Society of the Church of Jesus Christ of Latter-Saints, broadcast a special Mother's Day program over KSL under the direction of Charlotte O. Sackett.

Organization of the Salt Lake City Civic Music Association in preparation for another season of concerts took place the early part of May in the Chamber of Commerce. The past season was one of the most successful in the history of the association.

Two musical events, in each of which thousands of music students participated, were held in Utah during the past month. In Provo 8,000 high school students from four states entered musical contests. There were more than sixty bands, twenty orchestras, sixty boys' and girls' glee clubs and other vocal ensembles, besides the hundreds of individual contestants in all musical instruments and vocal solo work. At Price, centre of Utah's coal mining industry, the annual band contest was held in the presence of 25,000 spectators. This also was an intermountain event. Twenty-one bands took part in the parade contest, the honors going to Grand Junction, Colo.

The Mormon Tabernacle Choir will be heard in concert during the week of July 19 at the California Pacific International Exposition at San Diego, according to David A. Smith, a member of the Presiding Bishopric of the Church, manager of the organization. Bishop Smith said 300 members of the choir would sing. F. L. W. B.

SAN DIEGO, CAL.—Gregor Piatigorsky, cellist, with Lev Shorr at the piano, gave a brilliant recital on April 1, under the auspices of the Amphion Artist Series. Two such artists, completely in accord, brought to their program a mastery and an inspiration which stirred the audience to a high pitch of responsiveness. Particularly grateful was the Francoeur sonata and a group of Scriabin, Liadoff, Ravel and deFalla numbers. The Amphion closed its season on April 29 with a recital by Emily Hardy, soprano.

San Diego welcomed Mrs. Edward MacDowell in a program devoted to the interests of Peterboro Colony, and sponsored by Charles Wakefield Cadman and a committee of local music-lovers, on April 4. The program, which offered as its climax the playing of several MacDowell compositions by Mrs. MacDowell and an illustrated talk on the colony by Nina Maude Richardson, brought another opportunity to hear the fine artistry of Lillian Steuber, of Los Angeles, in a performance of the Keltic Sonata. The Dark Dancers of the Mardi Gras, by Cadman, arranged for two pianos, was played by the composer and Constance Herreshoff and was enthusiastically applauded. Other participants were Havrah Hubbard, who read from the MacDowell Colony poets, the Lyric Mixed Quartet, and the Bangert Male Chorus.

The week of April 8 brought to the Savoy Theatre the Lyric Opera Company under the direction of Larry B. Wilson, in a Gilbert and Sullivan restoration. Past disillusionment has made San Diego pessimistic where visiting operatic companies are concerned, but the Lyric Company made good in all respects. Ruth Holloway, soprano, Allan Rogers, tenor, J. Delos Jewker, baritone, Jack Henderson, comedian, and others gave excellent performances. Mme. Alizaar was much commended for original and striking work as Katisha, while a San Diego State College girl, Rena Case, made a successful début in the Pirates of Penzance. The productions were tastefully staged by W. F. Stewart, with good musical direction by Will Prior. H. B.

Oklahoma College Orchestra in Concert

STILLWATER, OKLA.—The Oklahoma Agricultural and Mechanical College Symphony Orchestra (Frank Hladky, conductor) gave a concert on April 11 in the college auditorium. The soloists were Joe Cooper, oboe, and Calvin Gabriel, flute. They played music by Weber, Mozart, Vogt, Wetzger, Rimsky-Korsakoff-Strimer, Berge and Glière. J. K.

Georges Miquelle in Chamber Music Programs

Georges Miquelle, first cellist of the Detroit Symphony Orchestra, appeared in a concert in Pontiac, Mich., early in April, giving an evening of trio music with two of his colleagues of the orchestra. Later the Detroit String Quartet presented a concert for the Midland Music Guild and Mr. Miquelle played the Saint-Saëns sonata for cello and piano, with the assistance of Mischa Kottler. On April 21 he was heard in the Dohnanyi sonata in Saginaw, Mich., also with Mr. Kottler.

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Thuel Burnham Found Early Resolve to Forego Teaching Overcome by Demand

Pianist and Pedagogue Discusses His Activities in Conducting Master Classes

When Thuel Burnham, American pianist, first came back to his native land in 1914 after spending most of his life on the Continent and in England, there were two things firmly fixed in his mind. One was that he would return to his home in Paris immediately following the conclusion of his contracted concert tour, and the other was that he would do no teaching whatsoever while here.

"The war did away with the realization of my first plan," he told a representative of the Musical Courier, "and after five years of active concertizing from one end of the country to the other, meeting the American audiences, seeing the multiple musical enterprises being conducted in private schools, colleges, communities everywhere and by private teachers, I drastically changed my ideas concerning my homeland, refusing several European contracts for concert engagements and making New York my permanent residence."

The second plan was disposed of through preparations made on this side of the Atlantic before his arrival. Several musical organizations in New York, including the Three Arts Club, the MacDowell Club and the Studio Club had arranged scholarships

THUEL BURNHAM

to study with Mr. Burnham and as the contests had already been held and the winners chosen, the pianist consented to give the lessons. Since a heavily booked tour was ahead of him, Mr. Burnham had to give the lessons infrequently, whenever he could make a hurried trip to New York. To facilitate matters he formed one of the first active master classes to be held in New York, although he had conducted them on the other side. In these New York classes were enrolled several American pianists prominent today.

MADE EARLY CONCERT TOURS

For fifteen years Mr. Burnham has been forced to give up active concert-giving, due to neuritis in his hand. The enormous strain of his life on the concert stage, beginning with transcontinental tours at the age of nine years, when he was studying with Dr. William Mason, an appearance as soloist with the Metropolitan Opera House Orchestra at one of their Sunday night concerts when he was ten, English and European tours at the age of eleven and every year from then on, with a four years' respite when he was studying with Leschetizky—all made inroads on his nerves.

During these years Mr. Burnham has devoted the major part of his time to teaching, his artist-pupils now holding positions at college conservatories or in private fields, throughout this country and Europe and many appearing on the concert stage.

Next winter he is to hold master classes for pianists and teachers at the Burnham-Wragg Piano School in Steinway Hall, New York, as he did this season. This summer Mr. Burnham will teach in the Berkshires, at Stockbridge, Mass., where he has his summer home, and also at his New York studios.

D. K.

Studio Notes

MARCELLA GEON

Dorothy Meeker, a pupil of Marcella Geon, was heard in a piano recital on April 23 in one of the studios of the Steinway Building, New York. Beginning with a Handel air and variations, Miss Meeker next gave a fine reading of the Chromatic Fantasy and Fugue by Bach, bringing out the pattern with flawless technic. Her second group was composed of three intermezzi by Brahms, played with effective contrast in interpretation. These were followed by three Debussy preludes—Les Sons et les Parfums, La Cathedrale Engloutie and La Danse de Puck. Miss Meeker displayed exquisite tone coloring. The last number was the Allegro Eroica from MacDowell's Sonata Tragica which proved especially brilliant. In response to the applause of the large and appreciative audience, Miss Meeker played a Brahms waltz and a composition by Schumann. J. V.

VICTOR PRAHL

PARIS.—Victor Prahl, American baritone, recently gave a lecture-recital on American music at the Students' and Artists' Centre in Paris. This was a repetition of the program presented at the Sorbonne some time ago. His next appearance will be his annual June recital in the Salle Chopin.

Recent appearances of Stewart Davis, baritone, who has been studying with Mr. Prahl for the last three years, include a recital at the American Legion, another at the Students' Atelier and a solo rôle in St. Matthew's Passion at the American Cathedral. Mr. Davis is a member of the quartet of St. Luke's Chapel.

Joan Warner, prominent in theatrical circles, will make her début as a singer in a Paris revue in the fall. Diana Lonsdale of the London stage is also preparing for light opera. Peer Koefoed, tenor of Copenhagen, recently gave a private recital of Lieder.

Mr. Prahl's international class includes pupils from countries as far distant as Australia, Japan, Denmark, the United States and England.

WILLIAM O'TOOLE

William O'Toole, M.A., author of Creative Piano Technic, announces summer courses for teachers at his New York studio, June 24 to July 11. The courses are divided into four classifications—technic (which includes presentation of the seven essentials, ease, clarity, accuracy, velocity, power, tone-color and endurance), interpretation, composition and methods.

Press Comments

ARTHUR FIEDLER

On the occasion of the recent performances of the Berlioz Damnation of Faust under Dr. Serge Koussevitzky in Symphony Hall, Boston, Arthur Fiedler received attention in the press for the manner in which he had prepared his Cecilia Society Chorus for the magnificent production.

A review in the Boston Evening Transcript, signed by Moses Smith, said: "The Cecilia Society, under the leadership of Arthur Fiedler, has become a valuable adjunct to the Boston Symphony concerts. It contains many gifted and excelling singers whom Mr. Fiedler has molded into a sensitive and responsive chorus, capable of singing, in the required style, music of many styles. So it sang the music of Berlioz yesterday."

Cyrus W. Durgin wrote in the Boston Globe, "Mr. Fiedler trained his Cecilia Society choristers with great pains. They lacked nothing of sonorous tone, they sang together at all times, and exhibited no difficulty with the furious tempi and exacting rhythms that prevailed more often than not. At the end there was generous applause for all concerned. This was indeed merited."

In the Boston Sunday Advertiser Alfred H. Meyer said, "Chief of honors as far as assisting forces are concerned, must go to the chorus of the Cecilia Society. The tone quality of their singing was consistently pleasant. In the boisterous music of the students' and soldiers' songs, as in the sensuously beautiful final chorus, they were always able to find the right mood, always abundantly ready to respond fully to the demands of Dr. Koussevitzky. For which, thanks to their leader, Mr. Arthur Fiedler."

Leon J. Goldman reported in the Boston Record, "Mr. Fiedler should be commended for his share in this work. It was no light task to drill so large a chorus and their success was only a reflection of the credit due him."

LOUISE BERNHARDT

Louise Bernhardt sang in Norfolk, Va., this season. The Norfolk Ledger-Dispatch said: "Miss Bernhardt is a young American with an enviable mezzo-contralto or heavy mezzo-soprano voice, who, young as she is, uses the voice with remarkable skill, and who is very much of an interpretive singer." The Virginia-Pilot and the Norfolk Landmark: "Miss Bernhardt, as those who saw her last year in the local production of the opera Carmen will remember, has personal beauty as well as a good voice. Small and blonde, fresh with the bloom of youth, she makes a graceful stage decoration. She has, besides, a fine sense of the dramatic and renders each selection with a vivid interpretation. Her audience was particularly pleased to hear her return rendition of the gypsy song from Carmen. With these qualities the mezzo-contralto has a clear, rich voice with tones that can lift one into the realm of pure delight."

HENRY HADLEY

Henry Hadley recently was guest conductor of the Buffalo (N. Y.) Philharmonic Orchestra. Lajos Shuk is the regular conductor of this organization. Mary M. Howard wrote in the Buffalo Times: "Last night's concert in Elmwood Music Hall was distinguished by the presence as guest conductor of one of the most brilliant stars in the galaxy of American composers and conductors, Dr. Henry K. Hadley, many of whose works have graced the programs of major orchestras the world over. Dr. Hadley was represented by two compositions, his Chinese suite, Streets of Pekin, and Indian Ritualistic Dance from Legend of Hani, a work based on American Indian rhythms and sounds."

The Buffalo Courier-Express: "Henry K. Hadley, one of America's most distinguished musicians, composer and symphony conductor, was the guest artist last night at the concert given by the Buffalo Philharmonic Orchestra. He was greeted with a flattering reception and great interest was centered about two of his own compositions, Chinese suite, Streets of Pekin and Indian Ritualistic Dance, from Legend of Hani. Mr. Hadley's readings are charged with power and virility."

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LEONORA CORTEZ

Leonora Cortez was soloist with the Philadelphia Orchestra (Fritz Reiner conducting) this season. The Evening Bulletin's account of the concert said: "The pyrotechnic entree was provided by Miss Leonora Cortez, pianist, in Liszt's Hungarian Fantasy, which she dispatched in a suitably glittery and brilliant performance. It was an impressive display of pianistic bravura and won her a prolonged ovation." Samuel L. Laciar in the Evening Public Ledger: "The outstanding number of the second part and, perhaps in view of its sparkling qualities, of the whole concert was the Hungarian Fantasy for piano and orchestra, the solo part being brilliantly performed by Leonora Cortez." The Philadelphia Inquirer: "Miss Cortez played with complete aplomb, meeting all the vast technical requirements of the fantasy, including difficult glissandos that were executed perfectly. Her interpretation left little to be desired. In response to the great applause she played as an encore Dohnanyi's spectacular Etude Capriccio."

FRANK MANNHEIMER

Following Frank Mannheimer's recent recital in Dublin, the Irish Independent's critic said of the American pianist:

"I was interested in Frank Mannheimer's piano recital at the Royal Dublin Society on account of the unusual character of the program. Beethoven was represented by his Thirty-two Variations on a Theme in C minor: the sonata was one of Haydn's, and we had rarely heard Kreisleriana of Schumann. I found the Kreisleriana very fascinating. The composer's music had now become more involved, and, despite its apparent simplicity, is eloquent to the heart of the listener. Mr. Mannheimer's interpretation of this difficult music was illuminating. His Haydn sonata was merry and bright. The springing rhythm of *allegro* and *presto* was sheer joy. An impressive modern piece, Tocsin 3rd August, 1914, on a ground bass, the player built up with fine skill, and the Mephisto Valse, in Busoni's transcription of Liszt's popular piece, revealed a dazzling technic."

The Irish Times: American celebrities in the musical world are such infrequent visitors to this country that that fact alone might have been responsible for the big audience at the recital given by Mr. Frank Mannheimer in the Members' Hall of the Royal Dublin Society.

"Since the War this player has been winning a big reputation as a pianist. That this is well merited was well demonstrated in his playing yesterday of a program that was in the main devoted to the old masters, notwithstanding that Mr. Mannheimer has been hailed as a champion of modern music in many capitals of Europe.

"In his opening group were two preludes and fugues by Bach which were treated with firmness and breadth. In the Thirty-two Variations in C minor by Beethoven, the pianist had a wide field in which to display both his technic and his interpretative powers and he gave a very interesting reading of this composition. The Variations were well brought out, and there was the rich warmth of tone one expects in Beethoven. The Haydn sonata which followed was beautifully treated, especially the concluding Presto which had a lovely sparkle in its delicate lines. Most interesting, too, was the pianist's presentation of the Kreisleriana of Schumann, that fanciful creation that the composer dedicated to his friend Chopin. The Mephisto Waltz, Liszt-Busoni, was marked by great vigor and life."

CECILE DE HORVATH

Cecile de Horvath, pianist, has given concerts in Lafayette and Crawfordsville, Ind.; Joplin, Mo.; San Antonio, Tex.; Helena, Ark.; Lorain, O.; Eau Claire, Wis.; Visalia and Modesto, Cal., and Everett, Wash. Many of the local papers spoke of her as "the little Paderewski in petticoats." Mme. de Horvath's also appeared in Jacksonville, Ill., this season, when the Daily Journal said: "Cecile de Horvath justified the expectation of the large audience which filled the Music Mall. The program, which was well balanced, gave splendid opportunity for the keen interpretative ability of this artist in technic and theme. There was great brilliancy . . . expressive shading and splendid climaxes. The third division was received with appreciation which brought forth continued applause and was graciously acknowledged by the artist. . . . A captivating technic was displayed. . . . The entire program reflected the power as well as a dainty lightness of touch which showed unerring musical insight."

DORIS DOE

Doris Doe, contralto of the Metropolitan Opera, was soloist with the National Symphony Orchestra (Hans Kindler, conductor) in Washington, D. C., this season. The Washington Post carried: "Miss Doe, whose name stands on the Metropolitan Opera roster as a contralto, has a mezzo-soprano voice of unusual range, warmly colored throughout its wide gamut, and firmly placed. She uses it artistically and intelligently, singing with a dramatic power independent of any histrionic devices. In the simplicity and directness of her art resides its principal charm, and her personality animates her interpretations without resort to prima donna wiles. She is a singer who holds one's attentive interest."

The Washington Evening Star: "Miss Doe possesses the dignity which comes from a consciousness of knowing what she is about and how she will attain her effects. This confidence at once set the listener at rest as regards her ability and provided a beginning for the enjoyment of her singing. Her voice, of resonant largeness and warmth, is excellently schooled and responsive to every gradation of her interpretative desires."

The Washington Herald: "Doris Doe followed with Erda's Warning from Wagner's Rheingold and created a most favorable impression. When Miss Doe sang later a group of Brahms, Strauss, Sibelius and Rangström, the best in her came to the fore and proved her a master of Lieder singing. Recalled again and again for encores Miss Doe sang a gorgeous new song by Olmstead and the lovely Dearest by Sidney Homer."

LILLIAN ODZE

Lillian Odze, soprano, pupil of Berta Gerster-Gardini of New York, sang in two performances with the Charlotte Lund Opera Company—in Hänsel and Gretel on April 24, at Great Neck, N. Y., and in Tales of Hoffmann, April 27, at Hempstead, N. Y. A local paper wrote: "Her rendition of the Antonia aria in Tales of Hoffmann was interrupted by the audience with an outburst of applause. She sang with beauty of tone throughout the performance and proved herself an adept and resourceful artist. In Hänsel and Gretel she gave a delightful portrayal as Gretel. Both in vocal and interpretative ability she demonstrated her fine training."

Frank Bibb for Peabody Summer Faculty

BALTIMORE.—Frank Bibb, vocal pedagogue and coach, has been engaged as a member of the summer school faculty of the Peabody Conservatory of Music. The summer session, which covers all major branches of musical study, will open for a period of six weeks on June 24, and close August 3.

FRANK BIBB.

Mr. Bibb, an eminent vocal instructor, has toured as artist-accompanist; but while he continues this activity on occasions for leading artists, he has concentrated his attention upon coaching and teaching. Possessing a wide repertoire of song literature in various languages, he is equipped to assist advanced singers in preparation for concert, opera or oratorio. Many of his pupils hold prominent places in the concert, operatic and radio fields, among them being Bettina Hall and her sister Natalie, Virginia Fox, George Morgan, Harald Hansen, Edward O'Brien; Frances King of the Vagabond King Company; Amund Sjovik, of the San Carlo Opera Company.

A class in vocal sight reading under Wilmer Bartholomew, or with private instruction if desired, will be conducted at the conservatory as well as private classes in ear-training under Mabel Thomas. As the summer courses are open to all grades, many singers will be able to secure such training along with their vocal study.

ROSA TENTONI

Rosa Tentoni, soprano, artist-pupil of Enrico Rosati of New York, took the part of Iphigenie in the American première of Gluck's Iphigenie en Aulide presented by the Philadelphia Orchestra Association and Opera Chorus at the Academy of Music, Philadelphia. Olin Downes, writing in the New York Times, said: "There was Miss Tentoni, heard previously in New York at a Toscanini performance of the ninth symphony in the winter, and in summer at the Stadium, whose fresh voice, and sincerity, and communicative enthusiasm for her task gave abiding interest of her interpretation."

Lawrence Gilman in the New York Herald Tribune: "Miss Tentoni's salient dignity and pathos and reserve as the heroine were admirably suggestive of the conflicting strength and weakness, daring and timidity, humanness and exaltation, which are so essential a part of Gluck's musical embodiment of the character."

The Philadelphia Bulletin: "Rosa Tentoni suggested the frail and lovely Iphigenie, appealing in personality and in the fluent use of a clear soprano of vibrant and brilliant quality."

The Philadelphia Record (Edwin H. Schloss): ". . . divided yesterday's ample crop of vocal laurels about evenly, with possibly a few extra sprigs accruing to the two ladies, especially Miss Tentoni. Miss Tentoni is a new-comer to the Academy stage and arrived there yesterday comparatively unheralded. She gave an admirable performance. Her voice has a cool, flute-like quality that proved beautifully suited to the graciousness and pastel dignity of Gluck's arias, and she sings with great taste and intelligence. On the dramatic side she was a touchingly girlish and devoted Iphigenie—noble in carriage and tender in mood."

The Philadelphia Inquirer (Linton Martin) speaks of: "The lovely-voiced soprano, Rosa Tentoni, taking the title rôle yesterday."

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Publications

Reviewed by R. M. Knerr
For Violin and Piano

The Days of Viotti and Spohr; fifty-four compositions by English, French, German, Bohemian and Italian masters of the period from 1670 to 1790; selected and edited by Albert A. Wier.

The second volume in the inexpensive but rich collection, The Violinist's Music Shelf, which is being issued by Harcourt, Brace and Company, again offers melodious, engaging material practicable for the average player. Although the book offers ample attractions for the mature violinist, there is a good deal of attention paid to the needs of the string performer of medium proficiency.

The musical importance of the composers is duly recognized with Beethoven represented by eight excerpts or arrangements, Mozart by six, Haydn by four works. Other figures that have more than one entry are Kreutzer, Spohr, Viotti and Paganini (the last contributing two rather simple *morceaux* rather than any of his highly exacting compositions). Some of the lesser known composers of the period, whose works are difficult to obtain, are included. In addition to those already mentioned, there are works by Aubert, Barthélemon, Boccherini, Borghi, Cambini, Campagnoli, Cherubini, Cramer, Dittersdorf, Dussek, Field, Fiorillo, Giordani, Grétry, Hummel, Jones, Lolli, Mazas, Méhul, Porpora, Rode, Rust, Steibelt, Tremais, Vaccai, Vachon and Valentine.

A feast of delightfully spirited and rhythmically engrossing music is this garnering from the heyday of classicism. The markings of tempi, dynamics and various embellishments and ornaments are faithfully carried out, though there are no indications of fingerings. In short, the editorial side of the venture has been done with a thoroughness that compels admiration. The violin part is bound separately. The engraving is beautifully clear, large and distinct. As in the other volumes of these series, there are instructive editorial notes and portraits of some of the composers before each piece in the violin score, as well as a chronological index of composers. (Harcourt, Brace and Co., New York.)

Dickinson Organ Pupils' Programs

Weekly organ recitals have been presented recently by students of the School of Sacred Music of Union Theological Seminary, New York. Each of the programs was built around one of the following themes: Great Settings of Famous Church Melodies, Four Centuries of Belgian Organ Music, The Works of Edward Elgar, and Three Great Composer-Organists of St. Sulpice, Paris.

All who took part were organ pupils of Dr. Clarence Dickinson, many being organists of outlying churches of Greater New York. Those appearing in the programs were Mary Louise Wright, organist of Fourth Avenue M. E. Church; Paul Allwardt, St. Luke's Lutheran Church; Marshall Bretz, M. E. Church of West Chester, Pa.; Henry Whipple, First Church of Christ, New Britain, Conn.; David Pew, St. Andrew's Church, Stamford, Conn.; Lillian Mecherle, First Moravian Church, New York; George Wilson, Christ Episcopal Church, Bridgeport, Conn.; Russell Wichmann, Home Street Presbyterian Church, New York; Harry McCord, First Baptist Church, Arlington, N. J.; Broadus Staley, Fort Schuyler Presbyterian Church, New York; Margrette Powers, St. Paul's Congregational, Brooklyn; Robert Crandall, Washington Park M. E. Church, Bridgeport, Conn., and William O. Tufts, assistant organist, Union Theological Seminary.

A special program played by Wallace McPhee, graduate of the class of '31 of the School of Sacred Music, and now organist and director of music at the First Baptist Church, Montclair, N. J., included settings for the organ of numbers in the Lutheran Liturgy by Bach, with explanatory notes by Paul Allwardt.

University of Arkansas Sigma Alpha Iota Chooses Honorary Member

FAYETTEVILLE, ARK.—This season Sigma Omicron Chapter of Sigma Alpha Iota, located in the University of Arkansas, initiated as their first honorary member Grace Florence Peel, pianist of Memphis, Tenn. The initiation was followed by a musicale given in honor of Mrs. Peel by the active chapter, to which faculty and alumnae members and other musicians in the city were invited.

Mrs. Peel is a member of the national board of the National Federation of Music Clubs, served as chairman for four years of National Music Week, and is now chairman of the National Choir Festival. She was on the State Board of Music Federation for three states, was president of the Arkansas Federation Music Clubs for four years, member of the Illinois Federation of Music Clubs and is now on the Tennessee Federation of Music Clubs board. For four years Mrs. Peel was dean of the fine arts department at Jonesboro (Ark.) College, and is now with Bolling-Musser School of Music, Memphis, and guest teacher on the summer faculty of the Chicago Musical College. She has had much experience with young people in clubs, choruses, choirs, voice and piano ensembles. She also has been heard extensively as a speaker. Mrs. Peel is a graduate of the Ouachita College Conservatory (Ark.) and received her B. M. degree at the Chicago Musical College.

Pablo Miquel's Appearances

Pablo Miquel, artist-pupil of Rudolph Gruen, has been appearing in solo recitals on Sunday mornings over WMCA. He also was soloist and accompanist with Chiquita Casella at Town Hall, New York, in a program sponsored by the Madrigal Society.

Pro-Arte String Quartet to Return

The Pro-Arte String Quartet of Brussels, known from former tours in this country, returns for another concert visit next season under the exclusive management of Annie Friedberg. The organization will be available during March and April, 1936.

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EDITH LORAND,
violinist-conductor, will make her first American tour with her own Hungarian Orchestra during the coming season, under the management of the NBC Artists Service. (Vogelsang photo.)

GEORGES BARRÈRE,
conductor of the Barrère Little Symphony, which on May 27 gives a concert at Town Hall, New York, assisted by Anita Zahn and four of her dancers. Mr. Barrère will conduct the orchestra and accompany Miss Zahn on the flute in a scene from Orpheus. Miss Zahn and Mr. Barrère are playing the Orpheus excerpt as a tribute to Isadora Duncan, the anniversary of whose birth occurs on the day of the concert.

ERNESTINE SCHUMANN-HEINK
at the Chicago Municipal Airport, boarding a United Air Lines plane for New York. Mme. Schumann-Heink has become an air traveler at the age of seventy-four. On the day this picture was taken her rehearsal at the Chicago studios of the National Broadcasting Company lasted until the late afternoon and she was scheduled to appear in Newark, N. J., the same night, so her son, George W. Schumann, persuaded her to use the airplane. (Metropolitan News Photo.)

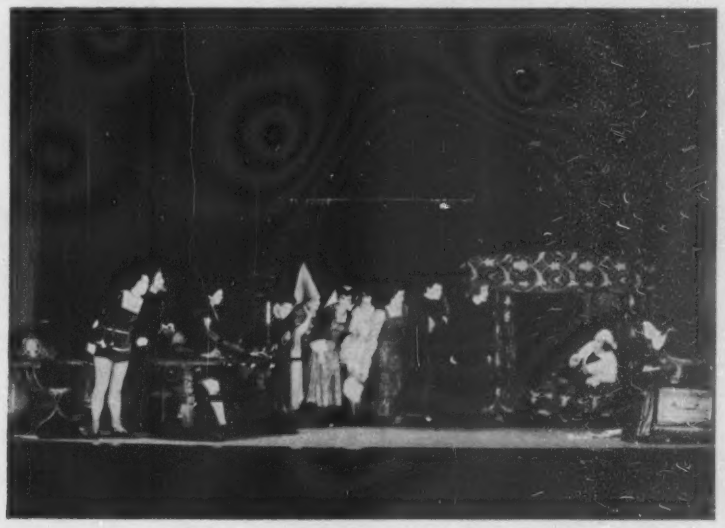
COLETTE D'ARVILLE,
soprano of the Opéra-Comique, Paris, and weekly soloist in Estelle Liebling's operatic hour every Sunday evening over WOR. Mme. d'Arville sang in North Adams, Mass., in a joint program with Giovanni Martinelli on May 5, and will sail the end of the month for a season in Paris with the Opéra-Comique. (Photo by Gruber Feature Service.)

IRENE MEHLMANN,
nine-year-old pianist, pupil of Audray Roslyn of New York. Irene was heard in recital at the Sherman Square Studios, New York, on May 5, including on her program three of her own compositions, Les Papillons, Twilight on the Desert, and Dancing Flowers. She also played numbers by Bach, Phillip Emanuel Bach, Beethoven and Heller; The Swan of Saint-Saëns (self-prepared), and Mozart's sonata in C, with Miss Roslyn at the second piano playing the accompaniment arranged by Grieg for this work. (Photo by Bordo Studio.)

KATHRYN MEISLE,
contralto of the Metropolitan Opera. The Philadelphia Music Teachers Association (Edward Ellsworth Hipscher, president) tendered a banquet in honor of Miss Meisle on May 9 at the Warwick Hotel in that city. (Carlo Edwards photo.)

MARIE POWERS,
American contralto, who is singing in Europe this year, at Cannes on the Riviera.

TRUDI SCHOOP
with her dog Prinz at St. Moritz. S. Hurok will present Miss Schoop and her Comic Ballet in America next season. (Photo by Neuhauser.)



SCENE FROM PUCCINI'S GIANNI SCHICCHI,
produced by the Cleveland Institute of Music. The opera and orchestra departments of the institute gave two performances of this work and Pergolesi's La Serva Padrona on April 28 and 29 in the Little Theatre of Public Auditorium, Cleveland. Left to right, Julia Prasse, Norman Roman, Charles Welch, Irene Bessai, Joseph Marsilia, Marcia Bissell, Angelica Mancini, Janet Burt, Elizabeth Stoeckler, John Harrison, Emanuel Breakstone, Reuben Caplin and Helena Hitchcock.

(See Inside Front Cover for Additional News Pictures)

MUSICAL COURIER
Weekly Review of the World's Music

Photo by Rembrandt, Phila.

ENSEMBLE OF THIRTY HARPS CONDUCTED BY CARLOS SALZEDO

On April 29 at the Academy of Music, Philadelphia, during the Nineteenth Biennial Convention of the National Federation of Music Clubs. Second from the left, Dorothy Johnston Basler; third, fourth and fifth from the left, Isabel Ibach, first harpist, Curtis Symphony Orchestra; Marjorie Tyre, first harpist, Philadelphia Orchestra; Alice Chalifoux, first harpist, Cleveland Orchestra. Mr. Salzedo is in the center.